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OPERA HEADS AND NEW STARS ARRIVE ON SAME STEAMER

Mr. Gatti-Casazza and Mr. Campanini Shipmates on Boat Which Brings Also Rosa Raisa, Edward Johnson, Dolci, and Other Celebrities—Plans for New York and Chicago Seasons Announced—Metropolitan Impresario Lauds D'Annunzio in First Political Utterance

CARRYING so bounteous a load of operatic personages as to be called the first "Grand Opera Ship," the steamer *Dante Alighieri* sailed into Jersey City on Thursday evening, Oct. 2. Although several of our American opera houses have proven too small to hold some of these notable personages, it was stated that there had been a splendid, peaceable trip.

The passenger list included Sig. Gatti-Casazza, director of the Metropolitan, Sig. Campanini, director of the Chicago Opera Association, Rosa Raisa, Adamo Didur, Alessandro Dolci, Roberto Moranzoni, Teofilo d'Angelis, Giacomo Rimini, Mr. Kahn, who is Mr. Campanini's secretary, and several others.

A pier crowded with most of New York's operatic standees awaited the steamer, and a great cry arose as the boat neared the wharf and Gatti-Casazza, Didur and Moranzoni were sighted on the end of the bow.

Sig. Campanini, although hardly able to talk because of a severe cold, nevertheless was able to make a statement on the ride up from Sandy Hook. Speaking of his operatic plans, he said that he was expecting the arrival soon of Tito Schipa, now in South America, and Carlo Galeffi, a baritone said "to rival Titto Ruffo." He also announced that he had made a great operatic "find" in Edouard di Giovanni who formerly sang in the choirs of Grace and Trinity Church in New York as Eddie Johnson. His father was a Canadian manufacturer living near Quebec, and in the last three years, said Mr. Campanini, the boy has developed one of the most remarkable voices ever heard.

Sig. Campanini also announced that Montemezzi was soon to come to America for the performance of his new opera, "La Nave," which the Chicago singers are to give. It is also expected that he will conduct performances of "L'Amore dei tre Re" for the Campanini singers while here. In regard to the new De Koven opera, "Rip Van Winkle," Mr. Campanini said that Louis Hasselmans would probably direct the production, while the leading roles would be taken by Evelyn Herbert, the new American soprano, and Baklanoff in the title rôle.

It was the political state of Italy, however, than concerned Mr. Campanini most. "When I left Italy," he said, "it looked as if the government would have to take drastic action if it was going to get d'Annunzio out of Fiume, and that a revolution would likely follow if the government dared to take such an action.

"Italy, you see, is governed entirely by sentiment. The nation takes the position that right or wrong, the sentiment is everything. It is just like a man and a woman in love. The man does not stop to ask if it is right but goes to the end of the world with her. That is the way of Italy in regard to

Owing to the unsettled conditions in the printing industries which have completely paralyzed periodical and book publishing in New York City, the appearance of MUSICAL AMERICA'S Special Fall Issue, scheduled for Oct. 18 will be delayed. The exact publication date of the issue will be announced next week.



MME. NAMARA

Photo Copyright Underwood.

Lyric Soprano of the Chicago Opera Association, Who Will Appear in Special Guest Performances with the New Orleans French Opera Company the Latter Part of This Season and Who Will sing at the Opera Comique in Paris in the Spring. (See Page 2)

Fiume. She has ceased to reason and is governed entirely by sentiment."

Sig. Gatti-Casazza made only a short statement on the boat, promising a later statement. He said that operatic conditions in America were in a glorious state and could not be compared with conditions in Italy which had suffered terribly from the war and were in great confusion.

Gatti Breaks His Silence

In a later statement given after his return to shore, Mr. Gatti-Casazza for the first time

in his ten years here, broke his record of never discussing political questions. Addressing an appeal to Americans on behalf of Italy's present problems which concern him so deeply, Sig. Gatti-Casazza said:

"Never as at present have I regretted having only a limited authority and a position of but modest influence.

"Would that my influence and authority were so compelling that I might be able to cry out aloud insistently, far and wide, that to my country, to Italy, has not been rendered the justice which she has merited for her past, her present and her future.

"It seems impossible then that this justice should be refused to her by the statesmen of America.

"Prudence and diplomacy are both admirable things, but it is not with these alone that free people have asserted their rights and have triumphed. Sometimes there is need to dare! If Washington and Lincoln

in America and Cavour and Garibaldi in Italy had not dared in the supreme moments, even against the opinions of the prudent, do you think the United States and Italy would be what they are today? These men were sublime rebels."

Higher Prices Ahead

Discussing the recent increase in the price of orchestra seats for single admissions from \$6 to \$7, Mr. Gatti said if the cost of productions continues to soar it will be necessary to charge even more next season. He added that the prices had doubled in Italy. "It was only because of the good disposition of the board that the prices here were not raised even higher than \$7," he continued. "You know our organization pays no dividends."

In regard to his operatic plans he said,

(Continued on Page 4)

WORCESTER'S GREAT FESTIVAL BEGINS

Public Rehearsal Inaugurates Week of Concerts—Presentation to Dr. Mees

WORCESTER, Mass., Oct. 7.—Music Festival week opened informally last evening with the first public rehearsal in Mechanics Hall. The work rehearsed was George Chadwick's "Judith," with soloists, Worcester Music Festival chorus of four hundred voices, and with sixty players from the Philadelphia Orchestra, all under the direction of Dr. Arthur Mees. Festival conductor for the eleventh consecutive season.

The omission of the Festival last year, owing to the influenza epidemic, has apparently caused an even deeper interest in this long established feature of Worcester's musical year. At any rate the hall was completely filled last night by a widely representative audience, and an audience that thoroughly appreciated the fine work of singers and instrumentalists. The soloists for this work include Louise Homer in the title rôle; George Hamlin in the double rôle of Achior, and a *Sentinel*; Reinald Werrenrath as *Holoferenes*, and Edgar Schofield as *Ozias*. With the exception of Mme. Homer they all arrived in Worcester yesterday, ready for the rehearsal.

"Judith" is described as a "lyric drama" and the operatic suggestion was a strongly brought out last night. The incidental music is exceedingly effective, and the soloists could not have been selected with more fitness. This is the third time that "Judith" has been presented at the Worcester Musical Festival, the other occasions being the Festival of 1901 and of 1902, and each time it is heard with deep appreciation.

The public rehearsals are actually informal concerts, and they are attended yearly by ever-increasing audiences. Last night broke all records for floor and galleries were filled to their capacity.

The final lowering of the conductor's baton proved the signal for a ceremony apart from the rehearsal. In token of his long and excellent work with the chorus Dr. Mees was presented a gold mounted cane, the presentation being made by Rev. Theodore D. Martin, dean of the basses. Another presentation was made by Mr. Martin for the members of the chorus, the recipient being Mrs. J. Vernon Butler who for many years has played the accompaniments at all chorus rehearsals. Mrs. Butler was given a gold wrist watch. Both Dr. Mees and Mrs. Butler responded in a few appropriate words.

T. C. L.

QUEEN HEARS TWO PIANISTS

Ganz and Shelley Play for Royal Party at Aeolian Hall

Rudolph Ganz and Harry Rowe Shelley played for the Queen of the Belgians when the Queen visited Aeolian Hall on Oct. 2, the day of her arrival in America with King Albert and Crown Prince Leopold.

Accompanied by her secretary and lady-in-waiting, Queen Elizabeth went to Aeolian Hall in the afternoon to thank the executives of the Aeolian Company for installing a Duo Art piano on the steamer *George Washington* for the entertainment of the Belgian royal family during their voyage to America.

Mr. Ganz was playing a composition for two pianos from the Suite *Algerienne* of Saint-Saëns when the Queen entered. She recognized the composition and asked to meet Mr. Ganz. From the concert hall, the Queen went to the organ department in Aeolian Hall, where Mr. Shelley played several numbers at her request.

Welcome Belgium's King With Music

Music played an important part in the welcome given to the King of the Belgians last Saturday night by the American Legion in Madison Square Garden, New York. As King Albert appeared on the platform the Belgian anthem "La Brabançonne" was played by the B. F. Keith Boys' Band. Sophie Braslau, the Metropolitan Opera contralto, sang the "Star-Spangled Banner" to the accompaniment of the band. This organization also furnished the accompaniment for community singing under the auspices of War Camp Community Service. The singing was directed by Frederick Gunther, the prominent bass-baritone who is now one of the War Camp Community Service song leaders. Several numbers were sung by the U. S. Navy Glee Club of thirty-five demobilized sailors under the direction of Jerry Swineford.

KEY LEAVES THE "WORLD"

Music Critic Will be Succeeded by Huneker—Aldrich Back to "Times"

James Gibbons Huneker, the distinguished music critic of the *New York Times* has been engaged as music critic of the *New York World*, succeeding Pierre V. R. Key who is leaving to write weekly musical articles for a large number of the daily papers throughout the country. Richard Aldrich, who left the *Times* to go into war service, will return to the *Times* with W. B. Chase as his assistant.

YSAYE ARRANGES VIEUXTEMPS FETE

Hundredth Anniversary of the Composer's Birth To Be Celebrated in Belgium

While many musicians interested in the music of the violin have been wondering what to do next year to celebrate the 100th anniversary of the birth of Henri Vieuxtemps, who stands out in violin history as a figure of romantic quality, Eugen Ysaye, the Belgian violinist, conductor of the Cincinnati Symphony, has stolen a march on them. While abroad during the summer just passed M. Ysaye devoted considerable time and thought to laying plans for the appropriate celebration of the event.

Vieuxtemps was born at Vervier in Belgium and there the celebration will take place during the latter part of next August. The festival is to be given under the patronage of the Belgian king and queen and will last nine days. Preceeding the celebration all the artists present will visit the grave of Vieuxtemps, where a eulogy will be pronounced.

So far it is learned that M. Ysaye has arranged for three great concerts in which chorus and orchestra and prominent soloists will participate. On the first day in the theater at Vervier the burgomaster will speak, Ysaye will play the Vieuxtemps "Causerie," Beethoven's Ninth Symphony and Franck's "Béatitudes" will be given by orchestra and chorus, while Jacques Thibaud will play a Vieuxtemps Concerto. The second day a symphonic poem by Albert Dupuis, Lekeu's "Fantasy on Angevin Themes" and Théodore Ysaye's First Symphony will be conducted by Ysaye, and he will play the Vieuxtemps D Minor Concerto. A feature of this program is that all the composers on it were born in Vervier. At the final concert Mischa Elman is to play the Vieuxtemps A Minor Concerto and Beethoven's Ninth Symphony will be repeated.

Two days of the festival will be devoted to a contest for young Belgian violinists, which has been proposed and arranged for by the queen of Belgium. The contestants are to play three concertos of Vieuxtemps; the judges will be Messrs. Ysaye, Thibaud and Elman. It is thought that there will be a large representation of American artists and composers present at the festival.

Victor Company Is Not Transferring Stock to du Pont Interests

Asked for confirmation of persistent rumors that the controlling stock in the Victor Talking Machine Company was being transferred to duPont interests, or that some scheme of consolidation with the Columbia Company was being considered, Eldridge R. Johnson, President of the Victor Company, denied the rumor, in positive and emphatic terms. He added that there had not been any negotiations for its purchase or any suggestion of such negotiations from either side, and expressed the opinion that the rumors are circulated by interested parties who have stock for sale.

Open Cleveland's New Music Hall With Schumann-Heink Recital

CLEVELAND, O., Oct. 6.—Cleveland's new music hall was opened on Oct. 3, with a recital by Mme. Schumann-Heink. The hall was entirely filled and 500 seats on the stage were sold. Mme. Schumann-Heink was in fine voice and was admirably accompanied by Frank LaForge who also gave several piano solos. There were organ numbers by William B. Colson. Mme. Schumann-Heink and Adella Prentiss Hughes made short speeches on the advantages to be derived by Cleveland from its new auditorium.

A. B.

Strike Paralyzed Paris Opera

PARIS, Oct. 1—As a result of the theatrical strike the Opera Comique has been closed. At a meeting of strikers today it was announced that the artists of the Opera and at the Odéon Theatre would strike.

The Opera, Opera Comique, and Odéon are all subventioned theaters.

GIVE FIRST CONCERT OF MUNICIPAL SERIES

Fine Array of Artists Present Inaugural Program in Mayor Hylan Series

The Inaugural in-door concert of the Mayor Hylan's People's Concerts for 1919-20 was given on Oct. 4 in Aeolian Hall, with a distinguished array of artists, before a large audience. A septet of artists contributed to a happy musical evening. Dr. William C. Carl was the first of the performers, giving two exquisite organ numbers in the *Andante Cantabile* from Widor's Fourth Symphony and Bonnet's "Variations de Concert."

Robert Quait, tenor, offered the "Che Gelida Manina" from "Bohème," making a fine impression. Earl Victor Prahl, his accompanist, also lent much to the performance. Vera Barstow, the violinist, assisted by Francis Moore, ably presented Rimsky-Korsakoff's "Chant Indou" and Kreisler's "Old Refrain."

Marie Sundelius sang *Micaela's Aria*

Chicago, New York and Paris will Welcome Mme. Namara This Season

I AM looking forward with the keenest delight to my work this season," was Mme. Namara's enthusiastic reply to a question about her plans.

"Naturally I am very much thrilled," continued the soprano, "at my engagement for the Opera Comique in Paris, and although it does not come until next spring it is already occupying a large part of my attention.

"I have been studying the rôle I am to create in 'La Forfaiture' and it certainly is a fascinating one.

"From November to January I will sing again with the Chicago Opera Company and in February I shall make some special guest Company in New Orleans. And then I have appearances with the Verdi French Opera some splendid concert dates all through the

season—among the most important of these is my appearance with the New York Philharmonic Orchestra at Carnegie Hall on Feb. 6. This will be my début under Mr. Stravinsky's baton and I am looking forward to it with the greatest of pleasure. I also have two return orchestral dates with the Minneapolis Symphony Orchestra in St. Paul on Dec. 18 and in Minneapolis on Dec. 19.

"Some interesting joint recitals booked for me are with Theo Karle in Detroit on Dec. 16, and in Chicago on Jan. 8. I shall sing with Jacques Thibaud in Toronto and Hamilton, Canada, on Jan. 24 and 26.

"There is not much chance of my getting into a rut with the variety of my engagements—and that is what I love—to be always doing new and interesting things."

B. F.

NEW BUSINESS HEAD FOR STAR OPERA CO.

Harry B. Herts, American Legion Member, Succeeds George Blumenthal As Manager

George Blumenthal, formerly business manager of the Star Opera Company, resigned from that organization last week. He will give his entire time to the newly incorporated Hammerstein enterprises, he announces. Mr. Blumenthal considered resigning for some time, but only last week did he come to an understanding with the directors of the Star Opera Company, he stated.

It is understood that there has been some friction between Mr. Blumenthal and Otto Goritz, artistic director, and that the latter wished to interest himself more actively in the business management. Harry B. Herts who has succeeded Mr. Blumenthal, categorically denied that there had been any friction whatever or that Mr. Blumenthal's resignation was in any way connected with the result of the opposition of the American Legion towards the Star Opera Company. Mr. Herts recently returned from France where he held a lieutenant's commission in the United States Army and saw active service. He is a member of the American Legion.

mars many mezzo voices and deals with remarkable agility with florid things. In her opening group Miss Van Gordon disclosed this in Bishop's "Should He Upbraid" and Carey's "A Pastoral," in which she sang the ornamental bits with the charm and grace of a coloratura.

Her production is notable, her diction a joy and her command of the pure *mezzo voce* conspicuous for its fineness of execution. The French group brought two unfamiliar songs by René Lenormand, a lovely one called "Coucher de Soleil" and one of less merit, "Le Trefle à quatre feuilles." Rabey's "Tes Yeux" was delightfully sung, as was Poldowski's un-Verlainesque setting of "L'heure exquise." After this group Miss Van Gordon sang as an extra Fontenailles's "Obstination," and old song beautifully sung. A fine dramatic grasp and vivid delivery of recitative characterized her presentation of the "O Mio Fernando" aria. She revealed fine quality, too, in Salter's "A Toast," Gretchaninoff's "In the Steppe," Sturani's "Moonlight and Dreaming," Kramer's "The Last Hour" and Hadley's charming "Doushka."

To four songs by Charles Gilbert Spross, who played her accompaniments superbly, Miss Van Gordon devoted her final group and in them she scored a triumph. The brilliant "Robin, Robin, Sing Me a Song," the vivid "Son of My Heart," the suave and intensely sincere "A Rose Garden" led up to Mr. Spross's dramatic setting of Kingsley's "Lorraine, Lorraine, Loree."

Twice during the group and at its close she shared the applause with Mr. Spross. A. W. K.

VAN GORDON WINS RECITAL TRIUMPH

Contralto Excites Admiration in Her New York Concert Début

Cyrena Van Gordon, the American mezzo contralto of the Chicago Opera, had the honor of being the first song recitalist at Aeolian Hall this season when she made her New York recital début on Sunday afternoon, Oct. 5. Aeolian Hall has changed its dress during the summer months and for the better. The red, green and gold which graced it before have given way to a soft grey and gold decorative plan, in excellent taste.

Miss Van Gordon though for six years a valued member of the Campanini opera forces, has had but little opportunity to reveal her gifts as a concert singer to New York music-lovers. To record that she came away with flying colors is to put it mildly. In sixteen songs and the "O Mio Fernando" aria from Donizetti's "Favorita"—not Verdi's, as the program had it—she won her audience completely. There can be no question about Miss Van Gordon being one of the leading American contraltos of the day. The voice to our thinking is a mezzo soprano—she calls herself mezzo contralto—of superb quality, extensive range and capable of great variety. It is free from the cumbersome quality which

How Future Stars Are Trained At New School of Opera

Admirable Enterprise Conducted At Rivoli Theater Under Direction of Josiah Zuro—School Trains Artists and Arranges For Routine Work—Some of the Problems of the Stage Director Cited by Jacques Coini

By MAY STANLEY

WHILE music lovers have been engaged in breaking into periodic wailing and lamentation over the dearth of operatic opportunity afforded young singers in this country, a group of men whose names are indelibly associated with operatic achievement in this country have been quietly working to give these same young singers their chance.

I was privileged to see some of the immediate fruits of their efforts last week, when I went to the Rivoli Theater one morning to observe the work of an ensemble class of the New School of Opera.

In the first place this school is not a school in the usual sense of the word. It has an actual theater for its rehearsals—they are rehearsals, by the way, instead of being called ensemble classes—and it has as its general director Josiah Zuro, one of the men who helped make the Hammerstein productions famous back in the palmy days of Manhattan Opera. Hugo Riesenfeld, whose name is synonymous with good music, has opened the advantages of the Rivoli Theater to the new school, while the stage director is Jacques Coini, formerly artistic director of the Manhattan Opera. These men, who have already accomplished such signal achievements in music, have during the last six months gone quietly about the task of building a school which shall give to the public real operatic artists.

You will note, please, that I said *artists* rather than *singers*, for, according to Mr. Zuro there is a wider gulf between the artist and the singer than most people comprehend.

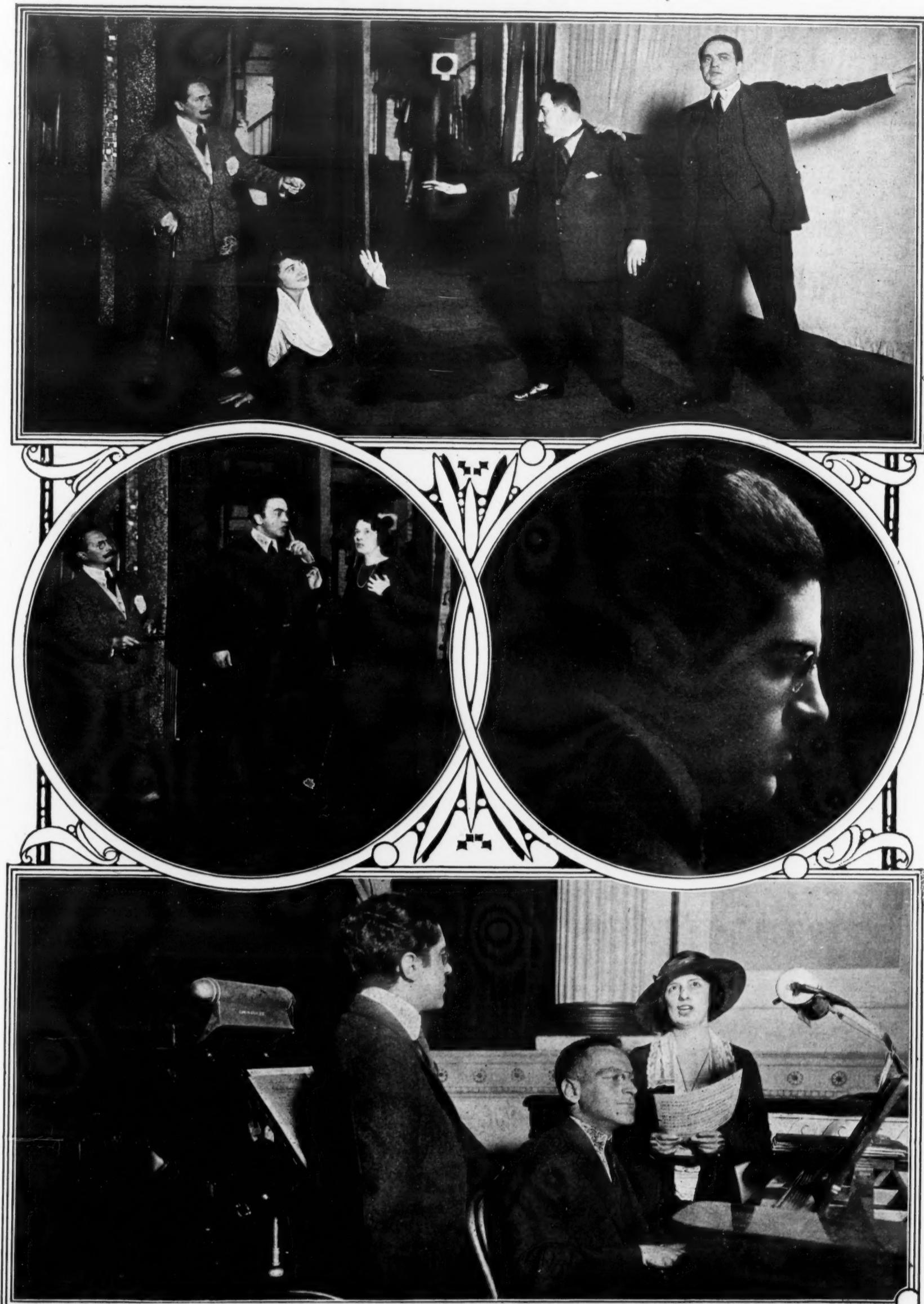
"One of the greatest fallacies under which students labor is the belief that a singer can be made over night," Mr. Zuro said. "A pianist or a violinist works for years. Then, twelve, fifteen years of foundation work goes into their musical equipment before they feel themselves ready for serious public work. But the young singer who discovers that she has a voice, feels that a year's vocal work should equip her to sing leading rôles.

Begins Operatic Work Early

"A friend of mine asked me recently at what age his little daughter should begin work for an operatic career. And I answered that five or six years of age was not too young. If I were outlining the course of work for a future singer it would begin at that age, good foundational work in piano, then, as the child advances in years, comes plastique dancing, that grace and freedom of body may be acquired. I would have the future artists study history—not history as we know it now with its endless procession of wars and feuds—but the history of the times in which opera is laid. What does the average young singer know of the mediaeval atmosphere? How can one interpret the spirit of a bygone century without any knowledge of the modes and ways of thinking of that especial period? Then should come a study of history as it applies to costuming, and, most important of all, languages. When the student has arrived at the age of nineteen or twenty she is ready for the vocal work with a background of well-assimilated knowledge. Yet most young singers try to acquire a hodge-podge of diversified information in a few months, while giving the greater part of their time to vocal study. It is this lack of general preparation that is responsible for the fact that there are comparatively few good operatic artists, while we have concert singers in profusion.

"You have seen the sand run from one part of an hour glass to the other?" Mr. Zuro queried. "That is the way in which an operatic rôle should be learned. Here is the rôle, here, on the other hand, is the student. Gradually and completely the transformation must take place until there is nothing more for the student to absorb, the empty tube becomes the full one."

The work at the New School of Opera creates for the student the real atmosphere of the operatic stage. Candidates for admission apply by letter, and auditions are held weekly. Those students who are found to have the necessary qualifications are classified at the time of audition, and then given the rôles to which their voices and personalities are suited. An assistant conductor takes them through the preliminary work, and final coaching is given by Mr. Zuro. The ensemble classes are called for



In the Upper Picture A Group of Students Rehearsing a Scene From "Faust," Under the Direction of Jacques Coini; Mr. Coini is Seen at the Left. The Students Are Anne Rosner, Martin Brefel and Emanuel List; Left, Circle, at Work on A Scene from "Romeo and Juliet," Mr. Coini, Emanuel List and Mary Ball; Right Circle, Josiah Zuro, General Director of the New School of Opera. Lower Picture, A Morning Audition at The School (Photos by Press Illustrating Service)

rehearsal on the Rivoli stage and all effects of a real operatic rehearsal are carefully maintained. A special feature of these rehearsals is the fact that all vocal teachers who have students in the school are urged to be present in order that they may carefully observe the student's voice at work.

"The New School of Opera gives no vocal instruction," said Mr. Zuro, "we only accept those students who have had sufficient training to undertake serious operatic work. In asking the teachers of our students to attend rehearsals we believe we are affording the best possible opportunity for teachers to correct outstanding faults in the vocal work of their students."

The course that has been planned by Mr.

Zuro and his associates covers every phase of operatic art, so that the singers prepared in this school will be ready to appear on any stage in their chosen rôles. But the work of the school, comprehensive as it is, does not stop with preparing the artist. Arrangements are being made for extensive appearances of companies made up of the students from this school, so that they may receive routine similar to that which appears in the smaller opera houses of Europe afford.

More than Mere Voice

In a brief interlude between coaching a duel scene and teaching an embryo *Marguerite* how to make her entrance, Mr. Coini chat-

ted for a few minutes on the problems of the undertaking which the New School of Opera represents.

"One of the most difficult things in the world," he said, "is to make young singers realize that there is so much more to being an operatic artist than the possession of a lovely voice. Yet the history of opera shows artist after artist who continue at the head of their chosen calling even after the voice has lost its brilliancy. Why? Because they are much more than singers, they are artists who have learned how to create a rôle, to bring a personality to life, to clothe it with reality."

(Continued on next page)

"Many young singers think they can learn their routine after they have been accepted at the Metropolitan. They do not realize that the stage manager of such an institution can not devote his time to one person, that whole companies cannot be called together because one member of it does not know the technique of acting; that orchestras must now be paid for overtime, in the face of present conditions it is not surprising that managers do not take on more young singers; the surprising thing is that they accept any one who is not entirely equipped to sing a role without rehearsal."

"Modern music is giving more and more freedom for the display of histrionic art. Alas for the singer who does not know what to do in orchestral intervals! Watch such an artist as Mary Garden, or Renaud, or Clemont and observe how they emphasize through their dramatic art the story that the music unfolds. Then watch a young singer, who has no conception of what to do when he or she is not singing! You will have then the best illustration of the gulf that lies between the artist and the man or woman who merely sings."

No 'Stupid Americans'

"I was surprised the other day to read an interview by a famous teacher who was going back to Europe because, he said, 'American students were stupid!' If there is anything that the American student cannot be accused of it is stupidity. The American who essays histrionic work is much more handicapped than his Latin cousin because of the years of repression behind him. From a child he has been taught that he 'must not point at things'; he must 'not attract attention,' he must suppress the dramatic ability with which every normal child is gifted. The result is that the untrained American seldom knows how to walk across a stage properly, but when he begins to learn he is quicker to perceive facts, to argue from cause to effect and to profit by his deductions than the student of any other race. We have had great operatic artists of American blood and tradition, we will have many more when singers learn that there are no 'short cuts' on the road that leads to operatic success."

People Travel Miles To Hear Galli-Curci At Notre Dame University

SOUTH BEND, Ind., Oct. 4.—A crowd of 3,000 persons will travel two miles from South Bend to Notre Dame University to hear Mme. Galli-Curci tonight. The concert takes place in the University gymnasium, which had no seats and a dirt floor. Three thousand chairs were shipped from Cleveland for the event and the entire house was sold out yesterday.

Mme. Niessen-Stone and Her Famous Pupil, Mme. Namara



Mme. Niessen-Stone at Twilight Park, N. Y. On the Right: Mme. Niessen-Stone is shown with her Pupil, Mme. Namara and the Soprano's Daughter, Peggy Bolton. On the Left, with Her Son, Lieut. Stone, of the British Navy.

JUST before the Fall season began Mme. Niessen-Stone spent several weeks visiting her pupil, Mme. Namara of the Chicago Opera Association at the latter's summer home at Twilight Park, N. Y., in the Catskills. There she enjoyed a delightful vacation and also prepared Mme. Namara for

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"I will not speak further of the plans which I announced in September, for the great subscription list of this year, the greatest in the Metropolitan's history, tells me the public is with me. The opening bill has not been decided yet."

"The first novelty, to be shown during the first week, however, will be 'La Juive' with Miss Ponselle and Mr. Caruso. Rossini's 'Italiana in L'Algiers' will be the second with Mme. Bezanson, Mr. Hackett and De Luca."

"During Christmas, Wolff's new 'L'Oiseau Bleu' will be shown, with the composer conducting. I consider him the most interesting of the younger generation of composers. Tityl and Mityl will be impersonated by Raymonde Delanois and Mary Ellis. The scenery, which is magnificent has been done by Boris Anisfeld, and the first performance of this will be for the French-Belgian Relief Fund."

"Cleopatra's Night," Hadley's new opera will be given in January with Mme. Alda and Mr. Harrold. The English performance of 'Parsifal' with its new settings will have as its leading singers Mme. Matzenauer as Kundry and Mr. Didur as Klingsor. The settings have been made most resplendent, and in my opinion this will be one of the first times when the magnificent opera will be given with proper scenic surroundings."

Mr. Gatti-Casazza announced also that Mme. Lucrezia Bori has signed a three-year contract beginning next season.

Other Stars Speak

Rosa Raisa who also arrived on the *Dante Alighieri*, and who has not been heard for some time because of illness, speaking to the representative of MUSICAL AMERICA, said that she felt entirely well. She announced that she was to sing the leading rôle in "La Nave," a rôle which she had rehearsed with Montemezzi himself, and which had been most inspiring work. She said Europe had recovered artistically from the war, and that she had seen some splendid performances abroad, especially one of the "Fileo Prodigio" in Verona.

Dolei, another of the arrivals, beaming, said that his season at Covent Garden had been a delight, that the trip had been excellent. He also acted as interpreter for Mr. D'Angeles, the new conductor for the

Campanini forces, who anticipated an excellent season in America.

During the trip, for the first time in history, a rehearsal was held on board ship, and even the steerage passengers, the nucleus of new standees, were able to hear part of a performance of "La Nave." Miss Raisa and Mr. Dolei will take the principal parts in this opera.

F. G.

DALLAS INAUGURATES ANNUAL "MUSIC DAY"

Teachers and Music Industries Association Unite in Many Interesting Programs

DALLAS, Tex., Oct. 3.—The Dallas Music Teachers' Association, assisted by the Music Industries Association, held its first "Music Day" in Dallas on Saturday, Sept. 27. All the music stores kept open house and concerts by local artists were given at Will A. Watkin's, Field-Lippman's, the Edison Shop and Bush and Gerts Piano Company. The Schubert Choral Club gave a complimentary program morning and afternoon at Field-Lippman's Piano Store. The Wednesday Morning Choral Club visited the hospitals and gave programs at each. A "Twilight Musicale" at St. Matthew's Cathedral drew a large crowd, at which time David Grove, organist, presided. He was assisted by Curt Beck, violinist, and Mrs. Albert Smith, soprano.

Mrs. A. L. Harper was chairman of arrangements for the Teachers' Association. Dallas Music Teachers' Association officers are: Isabel Hutchison, president; David Grove, vice-president; Curt Beck, secretary; Mrs. Wesley P. Mason, corresponding secretary; Mrs. Minnie Hurlbut Reavis, treasurer; Mrs. Cora E. Behrends, chairman of publicity; Mrs. D. S. Switzer, chairman of executive board. These officers were assisted by Mrs. A. L. Harper, chairman of arrangements for "Music Day," B. Heyer, president of Music Industries Association, J. O. Phelps, president of Dealers' Association; Clyde Whitlock, president of State Teachers' Association, Sam Losh of the State Teachers' Executive Board, and some of the officers of last year.

A delightful entertainment was given on Sept. 24, under the local direction of Lester Berchfield, when the Peerless Quartet and the Sterling Trio appeared at the Fair Park Coliseum. A large audience, that was acquainted with the artists through their talking machine records, filled the building and were loud in their expressions of appreciation.

C. E. B.

"Magnavox" Used As Aid To Song-Leading In San Diego

SAN DIEGO, Cal., Oct. 5.—A new achievement in acoustics as applied to mass singing was witnessed by 50,000 persons on Sept. 19, when President Wilson was welcomed in the big Stadium. In this demonstration the magnavox, the invention used on the President's tour for projecting his voice before big assemblages, was used as an aid to song leading. Wallace E. Moody, the community organizer for singing for War Camp Community Service in San Diego, led the 50,000 persons in "America," first giving his instructions to the crowd through the magnavox. In an ordinary tone of voice he was able to reach every section of the Stadium. During the singing of the "Star-Spangled Banner" the President stood at attention at the side of the song leader, and afterwards expressed himself as being much interested in seeing the national anthem thus directed.

Hagerstown, (Md.), Applauds Art of Florence Macbeth

HAGERSTOWN, Md., Oct. 1.—A charming recital was given on Sept. 30 by Florence Macbeth, coloratura soprano, under the auspices of the Treble Clef Club. A large audience, enthusiastic over the limpid beauty of Miss Macbeth's voice. The singer was ably accompanied by Newell Albright. The first group of songs included old Italian and English numbers. The second, old and modern French, the third comprised numbers by Vanderpool, Macfayden, MacDowell and Gilberte, followed by the cavatina aria from the "Barber of Seville."

G. W. U.

Musical Art Concerts Announced

The Musical Art Society, Frank Damrosch director, will give its two concerts at Carnegie Hall on Tuesday evening, Dec. 16, and on Saturday afternoon, Apr. 3. The choir is composed of professional singers who must possess voices of excellent quality, ability to sing at sight and good musicianship. Mr. Damrosch will hear applicants for the few existing vacancies, on Oct. 14, 15, 16 and 17, from 4 to 5.30 P. M., at 120 Claremont Ave., New York.

GALLI-CURCI BEGINS SEASON IN SCRANTON

Coloratura Heard in Recital—Denounces D'Annunzio—Matzenauer Impresses

SCRANTON, Pa., Oct. 4.—Arrangements for two big concert courses in this city are being carried out in detail. The Keystone course, Chauncey T. Hand, manager, opened on Tuesday night with Galli-Curci as the prima donna. She sang to an enormous house in the Thirteenth Regiment Armory and accentuated the impression made on her former visit a year ago. Her voice has gained in control and power, without losing its honey-sweetness of middle tones and its long intoxicating bird notes. Her finale was the "Mad Scene" from "Lucia" that of course gave her opportunity for a real climax, with the flute obligato. She sang several encores in which her excellent command of English was remarked.

Mme. Galli-Curci talked a bit about domestic affairs to a representative of MUSICAL AMERICA. These affairs related to her Italy rather than herself. She said that "D'Annunzio is making it very hard for the Italian government by his ill-advised acts."

"He thinks only of himself, D'Annunzio," she exclaimed. "He does not think of his country and what a position it leaves her in before the world."

In response to a question, she replied, "I do not know him, no, but I know his books and I hate them! They are what you call nasty. They are always sensual and bad."

Frank J. O'Hara afforded a treat to Scranton people late in September by bringing to Town Hall, Mme. Matzenauer who gave the entire program to the unalloyed delight of a big audience. She sang like an angel and gave several extra numbers.

The Scranton Conservatory of Music has opened with a very large attendance, under Alfred Pennington's direction.

The Century Club program this year will be planned by Lucy Lovell, chairman of the music committee. Mrs. H. H. Brady has been the chairman for the last two years.

H. C. P.

Well-Known Artist Delights Pittsfield, Mass., Hearers

PITTSFIELD, Mass., Oct. 1.—May Mukle, the English cellist, gave a recital here Sept. 30 before a large audience. The assisting artists were Gertrude Watson, pianist, and Edith Bennett, of New York, soprano. Miss Watson and Miss Mukle opened the program with a superb performance of the Grieg Sonata in A Minor for piano and 'cello. Miss Mukle's second number was the Saint-Saëns Concerto in A Minor. In the final 'cello group were Schubert's "Litany," and "Moment Musical," and Popper's "Papillon," the latter number completely captivating the audience. Miss Bennett was heard first in "Air De Lia" from "L'Enfant Prodigue," by Debussy. A feature of the second group was Rebecca Clarke's Irish song "Shy One," which has just been published in England. Miss Clarke has recently come before the musical public as the composer of a viola and piano sonata which won second honors at the Berkshire Music Festival.

M. E. M.

Grand Rapids Hears Sistine Soloists

GRAND RAPIDS, Mich., Oct. 5.—The Sistine soloists made their initial bow before a large audience at the Armory last week, displaying good ensemble work and fine interpretation. Individually their voices were not remarkable. The large audience was partly due to the energy of the Business Girls' Co-operative Club, under whose auspices the artists appeared.

E. H.

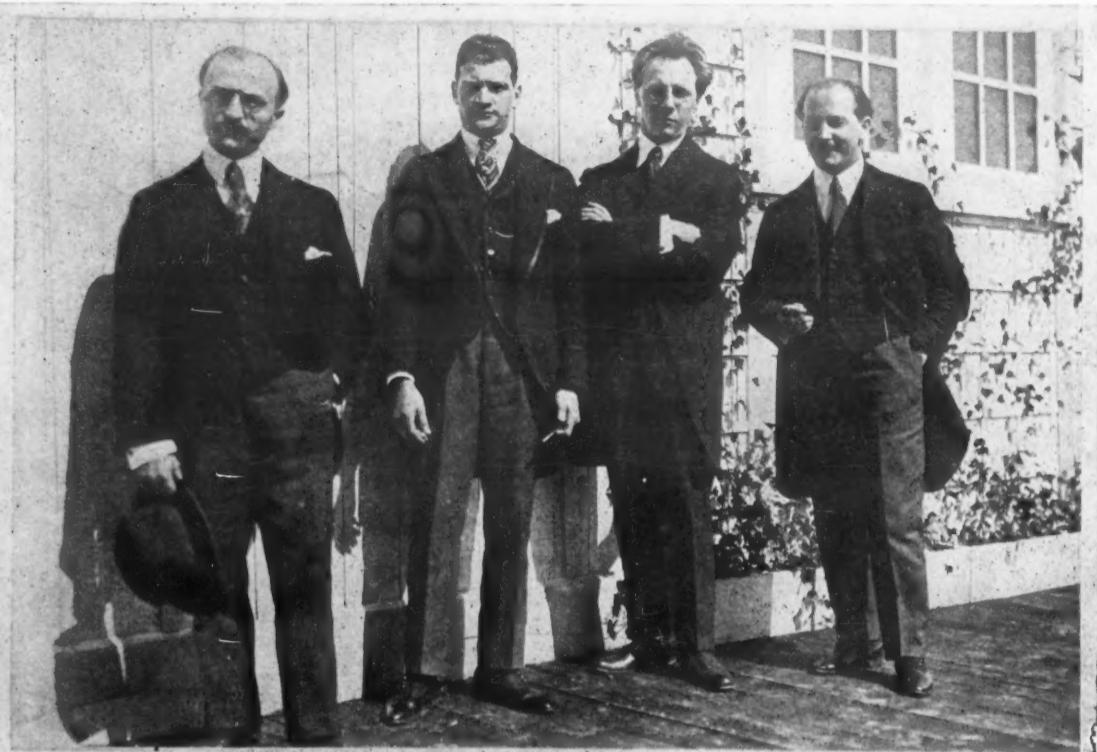
Berumen to Resume Class Lessons

Ernesto Berumen, the brilliant young pianist and teacher, will soon resume his class lessons at his New York studio. These classes have been an important feature in Mr. Berumen's teaching. Every Saturday afternoon his advanced pupils will play for each other previous to their appearance in recital at the La Forge-Berumen studios. Mr. Berumen has had an unusually busy summer, teaching and preparing new programs for the coming season. Five of his talented pupils will appear in recital the last week of October.

Sunday Evening Club Asks for Funds

The New York Sunday Evening Club, which has existed for four years under the direction of Rudolf Bauerle, has sent out a call to its members for subscription with the idea of extending its activities. The club gives musicales four times monthly, twice on Sundays and twice on Mondays. Subscriptions may be sent to Mr. Bauerle at 22 East 60th St., New York.

NOTABLES AT THE BERKSHIRE FESTIVAL



On left—Left to right—Harold Bauer, pianist, Ernest Bloch, whose suite for viola and piano won the \$1000 prize, and Mrs. Bloch. Right—The Berkshire Quartet

LOS ANGELES SYMPHONY PLANS WIDE CAMPAIGN

10,000 New Members is Aim of Drive by Tandler Forces—Would Popularize Symphonic Art

LOS ANGELES, Cal., Oct. 3.—The management of the Los Angeles Symphony is putting into operation a plan to interest the general public in its concerts, in which it has the cooperation of the Woman's Council of the Community Service, of which the chairman is Mrs. J. T. Anderson.

This plan includes a campaign to secure 10,000 members for the Symphony Association, each member to pay only \$5.00 for which he gets tickets to ten concerts. Two of these will be Symphony concerts, six of them popular concerts and two others to be selected. Some of them will be given on Saturday afternoon and some on Sunday afternoon. The program will be arranged somewhat to suit the wishes of a majority of the membership.

It is stated by the management that in this plan for the spread of interest in orchestral music, the Los Angeles Symphony has the endorsement of Mayor Meredith P. Synder, the Los Angeles County Board of Supervisors, the Social Service Commission, Southern California Industries Association, the Central Labor Council and a number of the local improvement associations, as well as of the Chambers of Commerce of a number of adjacent cities.

The Symphony is making every effort to increase the public interest in its work and such a move as the above, if carried out with the usual energy of Mrs. Anderson and of Mrs. Albert Sherman Hoyt, the president of the Symphony Association, cannot but redound to the general musical good of Southern California but also decidedly to that of the Symphony itself, in its musical educational work.

W. F. G.

Second Bangor Festival Concert Features Alda and Davis

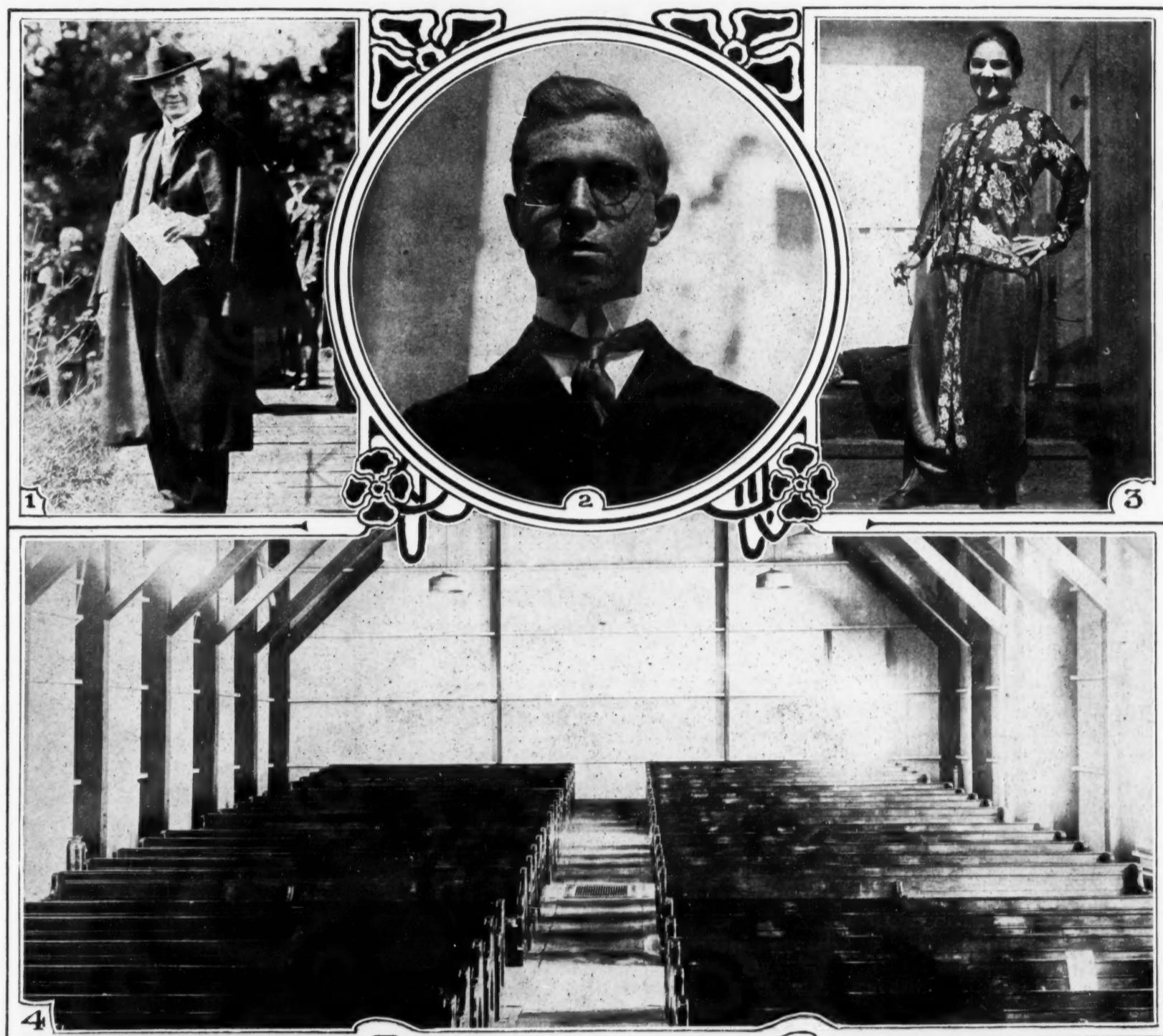
An even large audience applauded Frances Alda, soprano, and Ernest Davis, tenor, at the second concert of the Bangor Festival on Oct. 3, than had been attracted to the first. Mme. Alda was in superb voice and her mastery of vocal technique has never been shown better. Erin Ballard, as accompanist, distinguished herself. Ernest Davis, tenor, sang with the chorus to the manifest delight of the audience, and his encores, among which were the "Che gelida manina" from "Bohème," were equally well received. Wilbur Cochrane of Bangor played Mr. Davis's accompaniments satisfactorily.

New York Soprano Married To Virginia Physician

Mrs. May Marshall Cobb, soprano, daughter of Mr. and Mrs. Robert Marshall was married on Oct. 1, to Dr. Frank Paine Righter of Richmond, Va., at the Madison Avenue Presbyterian Church New York by Rev. George Clarke Vincent.

Bedanzky To Open Friends of Music Season at Ritz

The Society of the Friends of Music of New York announced its usual series of five concerts at the Ritz on Sunday after-



Distinguished Visitors at the Berkshire Festival of Chamber Music Given Under the Sponsorship of Mrs. F. S. Coolidge at Pittsfield, Mass., Sept. 25. (1) Edgar Stillman-Kelley, the American composer. (2) Leo Sowerby, whose trio made a decided impression. (3) Eva Gauthier, who sang songs by Ravel and an exceptionally interesting miniature trilogy of "Japanese Lyrics" by Stravinsky. (4) The interior of the Temple of Chamber Music.

noons. The opening concert will be under the direction of Artur Bodanzky, and will enlist the services of an orchestra and a small chorus of women's voices from the Metropolitan Opera. The Brahms's Four Songs for Women's Voices will be given, and nocturne for four small orchestras by Mozart.

Betsey Lane Shepherd to Sing at Orlando (Fla.) Festival

Through the office of Haensel & Jones it is announced that Betsey Lane Shepherd the American soprano has been engaged to sing at the Orlando, Fla., Musical Festival, Feb. 12, 13 and 15. The American soprano is at present on a concert tour in the West.

CINCINNATI SEASON OPENS

Sousa Concert Largely Attended—May Festival Rehearsals Begin

CINCINNATI, O., Oct. 4.—John Philip Sousa opened the local music season with a concert in Music Hall on Oct. 1, that attracted a large audience. Florence Hardeman, the Cincinnati violinist who is with the aggregation, and Frank Simon, solo cornetist, also formerly of this community, were cordially greeted while Mary Baker, the soprano, also won approbation.

The May Festival chorus held its examination of voices this week and added some new material. Rehearsals have begun.

Modeste Alloo, the new first trombone of the Symphony Orchestra, has organized his school for wind instruments in connection with the Conservatory of Music.

The community singing at Eden Park last Sunday afternoon was favored with ideal weather and as a result there were about 20,000 present.

Florence Hawkins, a gold medal graduate of the College of Music, has been engaged as concert artist and teacher of voice at the Ohio University at Athens.

Mme. Wiesecke, new member of the voice faculty at the Conservatory of Music, gave an informal recital for the girls of the school last week.

J. H. T.

THREE GENERATIONS OF SOUSAS



Photo by White
THREE generations of John Philip Sousa are shown in the accompanying picture—the “march king,” his son and grandson. Apparently the latter has inherited the musical traits of his noted grandfather. The ages of the trio are 64, 40 and 9 years.

PROBING THE POPULAR SONG

Maudlin, Mawkish and Suggestive Trash Which Has Deluged America—Its Deleterious Influence—Motive Behind Publication of These Songs—“Pushing” a “Popular” Song—The Future Outlook

BY HARCOURT FARMER

WHAT'S the matter with it? Well, can you imagine what the leonine Ludwig, builder of titanic sonata and deathless symphony, would say, if he were in New York today, on being told that the current national folk-song was all about “Blues!”

Ten years ago we were all being eagerly invited to listen to the Rag Time organization of Mr. Alexander, which was bad enough. Now, our senses are bludgeoned and our good nature imposed upon by a torrent of song that has absolutely nothing to justify its doubtful existence. Which is clearly making bad worse.

You may try to trip me up, at the start, by shouting gleefully that the songs of a country reflect the ideas of a country; but I'm skilful enough to avoid your outstretched foot by retorting that it's impossible for a great country like America to continue the outpour of such great drivel as the songs which confront us daily. In the language of the erudite, it can't be done. Our popular music is a joke. Our great American song has never been writ-

ten. And as long as we countenance the publishing of a certain class of popular song, we may consider ourselves musically and intellectually moribund.

Prejudice! Nothing of the sort; plain commonsense. Twenty odd years ago they published a soothing ballad entitled “Her Eyes Don't Shine Like Diamonds,” which achieved a certain material success with the elite of Ninth Avenue. An eminent musical blacksmith, followed this with a succession of tear-wringing and throat-choking compositions, dealing chiefly with errant wives and prematurely deceased juveniles and ladies who went to the big city and made mistakes there—and the gentleman is now a millionaire.

The good work continued. Brilliant lyrics poured from the publisher's presses in admired confusion. Such-and-such sold its 50,000 copies; this-and-that ran into the 100,000; and popular song had come into its own. The fact that it was invariably the slushy stuff that sold speaks volumes. The brains that produced the songs of the Revolution, and the chants communal of the Civil War, were at least sincere. Their efforts to interpret the phenomena of life were inspired by the highest motives. But the brains (I use the term advisedly) that give us “Oh! Frenchy,” “Johnny's in Town,” “The Blues my Naughty Sweetie Gives to Me,” and the rest of the songs after sunrise, are obviously impelled by motives of the lowest.

Business Men

The gentlemen who periodically exude the suggestive song, and the mawkish song, and the so-called patriotic song, are business men. Their object is to sell as many copies as possible of each composition. It's a very laudable ambition. But what's nasty about the game is this: that certain publishers (not the obscure ones, either) have

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discovered that it pays heavily to appeal to the lower elements in us. Accordingly, ninety per cent of the strictly popular songs are either frankly improper or stupidly silly.

The publishers no doubt are prepared to offer defense that the demand for sob-stuff and slush-stuff is so insistent that they are left with no alternative but to publish such material. In their hearts, of course, they know they're wrong. If there is a demand (and there seems to be one) that demand has been created and fostered by the publishers, as with all selling and buying of commodities. A song is written, the words usually furnished by some genial huckster whose grammar is as shaky as his morals, and the music by an expert mechanic; a well-known performer is persuaded to sing it in the theater or the cabaret; paid gangs of applauders furnish the necessary thunders of approval after the number has been given; large advertisements in the trade journals inform the Profession that the song was “a positive riot!”, “the hit of the twentieth century!” “a live wire you should grab,” and so on, and the masterpiece is distributed broadcast, pushed heavily, bought widely, and another Redskin bit the dust.

There is an immense and appreciable difference between what they call high-brow music, and what I like to call low-brow music. You can't mix them. And there's really no reason why anyone should try it. There will always be audiences ready and wanting to hear Chopin and Beethoven and Bach. There will always be audiences responsive to the simple melody, the catchy words, the topical idea. Both classes must be appealed to; that is a comprehended elemental principle of music publishing. But, is it absolutely necessary that the second class be deluged with mush that they really don't want, but which they are deluded into accepting because they are made to *think* they want it?

Educating and Elevating

Please don't identify me with the Philistine academicians who would “elevate” the people, whatever that means, by having us all join in ecstatic communism by singing school-songs. Education is one thing; elevating is another. There will have to be

songs of the soil, just as there is beer. But need we have the debased forms?

It's an open question which is the more harmful, the salacious song or the mandolin song. Possible the latter, because the suggestive after all, doesn't touch the whole of the audience; there are some who are immune from its influence; while the song of soap manages to embrace entire the terribles of folk, to lure man and woman and child into a miasma of misery. And that's bad because it isn't healthy. America will have to live down that impossibly awful “Mother” song. It's a bad blot on our intelligence.

Well, let's take fresh hope and a new hold on songs. After all, these early musical years are but formative. The silly stuff lasts but a day, for formally and spiritually it could never take a permanent place in American music. That's one satisfying aspect of it. Still, the other fact remains, and won't be denied, that there are the youngsters to think of, and I put it to you: are they going to derive any benefit from the sex songs which flood the market? America is essentially a country that is forever building and shaping with its tomorrow in view. Its tomorrow is going to be something exceedingly worth while. Sooner or later it will have a breezy, topical, popular folk song that will be normally typical, representative of the alert electric spirit of American humanity, something that other lands will readily recognize and accept as being characteristically American. Obviously, the popular hits of today are anything but that.

Combs Conservatory Begins Season

PHILADELPHIA, Oct. 3.—The Combs Broad Street Conservatory of Music opened its thirty-fifth season with the largest enrollment in its history, students matriculating from every state in the Union. The faculty heads are theory; Hugh A. Clarke, violin; William Geiger, Voice, Nelson A. Chestnut; cello, Herman Sandby; organ, Russell King Miller; piano, Gilbert Raynolds Combs. Mr. Coombs will also conduct Pupils' Symphony Orchestra No. 1, consisting of eighty-five players. The Conservatory is now housed in five buildings. W. R. M.

LATEST SONGS
From the Catalogue of
THE ARTHUR P. SCHMIDT CO.

Love planted a rose

KATHARINE LEE BATES* RALPH COX
Love plant ed a rose, And the
world turned sweet Where the wheat field
piano
blows Love plant ed a rose
piano
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COMPLETE COPY 50 Cents

Sung by Mme. Christine Langenhan

To A Swallow John W. Metcalf
B. ANTHONY RUTHERFORD*
Moderato
Slow, gay a-gainst the blue
Bear my heart a-far with you
In your flight a-cross the day
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BY THE SAME COMPOSER

Where Roses Blow G (d-g) E flat (b flat-e flat)	50
Teh Afternoon A (e-f sharp) F (c-d)	50
O Mistress Mine F (e-g) D flat (c-e flat)	50

AMONG THE LITTLE FOLKS

1. Baby-Land B flat (d-f) A flat (c-e flat)	50
2. The Witch in the Glass F (e-g) D (c sharp d)	50
3. The Piper E flat (e flat-f) C (e-d)	50

SUNG BY CHRISTINE MILLER

GOATLEY, ALMA The Wood-Anemone E (c sharp-f sharp) D (b-e)	50
Pipe Out, Ye Silver Flutes E (c sharp-g sharp) D (b-e)	60

BRANSCOMBE, GENA

Songs of the Unafrain	
4. An' If I had a True Love F (f-g) D (d-e)	50
5. Within the Walls of London E (e-e) C (c-c)	50
6. The Call of the Seven Seas G (e-a) E flat (e-f)	55

FOOTE, ARTHUR

How Many Times Do I Love Thee B flat (d-g) G (b-e)	50
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BARBOUR, FLORENCE NEWELL

The Summons of Spring D (d-g) B flat (b flat-e flat)	60
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The composer has put vitality and passion in every measure and has obtained all of her effects and a climax without making her music difficult.—Musical Courier.

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MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

The death, at an advanced age, of Adelina Patti, by many considered the greatest coloratura singer of her period, at her castle in Wales, has naturally brought out long reviews of her distinguished and most successful career, anecdotes galore, some true, some untrue, but I have not yet seen any of the writers who have discussed her refer to what I would consider to be the lessons of her life, which other singers, and especially débütantes, might copy or at least reflect upon, to advantage.

Beginning her career at the early age of seven, when she displayed a marvelous voice, she rather disproves the contention of those who are averse to the appearance of juvenile prodigies for two reasons—in the first place, that they are apt to get spoiled, in the second, that it is a strain upon the voice as well as the mind and can serve no good purpose except to bring in some money for relatives or managers.

Patti sang well even after she had retired. How was it that she preserved her powers right into her old age?

I think we shall find the answer in her exceedingly careful and abstemious way of living, and also in her steadfast rule, from which she never deviated, to keep unpleasant things away from her. Especially on the days when she was going to sing, she would use her voice very little, even in conversation with intimate friends. She would say "yes" or "no" but could not be induced to anything like conversation.

With regard to her way of living, she was, as I said, abstemious. She ate lightly, never heavy or very rich foods, drank a little wine, not much, took some exercise, also never to excess, tried to surround herself with pleasant people, and while you may say that in this manner she led a more or less artificial life, she did maintain her equanimity and so never permitted herself to be put out or forced into a display of ill temper, than which there can be nothing more exhausting, more distressful, indeed more hateful to an artist who has to sing and play before the public.

Furthermore, she maintained another rigid rule, which was never to exhaust her voice. No manager could get her to sing more than a certain number of times in a week, and it was only in later years, on the concert stage, that she would consent to give an encore or two, even to her most successful arias and songs.

It was this care of herself, of her resources, this modesty in the use of the "pleasures of the table," as they have been called, which enabled her to retain her wonderful vivacity and charm, her good looks, and also her voice, when most of her contemporaries on the operatic and concert stage had passed out or gone into retirement.

She was not only a great singer but a wonderful actress, and in soubrette roles, as they are called, would have made a success, even if she had never sung a note. There was a charm and archness to her acting which were all the more effective because they were natural with herself and were not evidently put on for the occasion.

One of the great reasons of her popularity with music lovers was that she always sang without apparent effort, was always true to pitch, and so it was a delight to listen to her. Her voice was conceded by those who had heard some of the great singers of her time to be considerably warmer than that of her great predecessor, Jenny Lind.

In the early part of her career, her then manager, Strakosch, received a most advantageous offer to take her to Mexico. She never went there. It is stated that the reason was that she had met two young girls on her way, who related to her how they had been

robbed and mistreated by some Mexican bandits. That was enough for Adelina! But if she avoided the bandits of Mexico, she did not avoid the bandits of the press of Berlin. For you know when she went there for the first time they roasted her in the most merciless manner. But the public acclaimed her and the then Emperor endorsed her.

There were never any scandals about her life, except those which related to her three marriages. The first, to the Marquis de Caux, was undoubtedly a marriage *de convenance*, for the Marquis, while he was a man of education and distinction, was much older than she was. Undoubtedly she married him for the sake of the social distinction she thereby secured. When later the Marquis grew insanely jealous of the tenor with whom she was singing at the time, Nicolini, a man of fine presence and fine voice, and instituted proceedings for divorce, the world simply shrugged its shoulders and said that it had not expected anything else.

And here, by the bye, is a story that has not been told. When the Marquis was confronted at the Jockey Club in Paris with the criticism of his friends, which is generally volunteered in such circumstances, and asked why he had not called out Nicolini to a duel, he replied: "A French Marquis cannot fight a duel with the son of a cook." Nicolini's father, you know, was a cook, which was perhaps a more creditable occupation than that of the Marquis' predecessors.

There is also a story told to the effect that after the divorce from the Marquis and she had married Nicolini, Queen Victoria had refused to receive her. This is not true, for the reason that probably one of the most beautiful of the tributes ever paid her was the one sent her by the Queen, which was to this effect:

"If King Lear spoke the truth when he said that a sweet voice was the most precious gift a woman can possess, you, my dear Adelina, must be the richest woman in the world."

It was during the time she was the wife of Nicolini when she was in this country that she became involved indirectly in a tremendous scandal concerning the theft of a wonderful violin, a Strad, which Nicolini, who was a great collector, had bought from a local dealer for the sum of \$30,000. The bargain was concluded just before Nicolini was sailing for Europe with his wife. He offered to pay the old musician who owned the violin and who had been brought to him through the efforts of a well-known local dealer, with a check for the amount. The old musician refused to part with his violin for a check, and it being Sunday, the cash could not be obtained, so Nicolini kept his check and the old musician kept his violin, which soon after that disappeared. The dealer who had arranged the transaction was later arrested in the matter and a long trial resulted, with various sensational developments. One of the results of the loss of his violin was the death of the old musician who had owned it.

Patti's third marriage, it is true, did produce considerable criticism for the reason that the man she married, who survives her, the Baron Cederstrom, a Swede, had been her masseur and English society thought it rather *infra dig* for a lady who was a great prima donna and had once been the wife of a nobleman, to marry a man whom they considered, on account of his profession, beneath her. However, she lived down the prejudice and they say that Cederstrom was devoted to her, as she was to him.

Patti was always a very charming hostess, but inclined to require certain ceremonious observances on the part of her guests. When she appeared in her parlor or at dinner or on the stage, everybody was expected to rise and make obeisance, as if she were some great personage—as indeed, between you and me, she was.

During her career she maintained what might be called the integrity of *bel canto*, of beautiful singing. And through this she undoubtedly did much to encourage others to follow her example. This was before the age of what I would call the screamers and vocal declaimers.

Although born abroad, she was practically, to all intents and purposes, an American, and so when people ask what great singer has this country ever produced, besides those that are living today, one could always answer "the greatest prima donna of her time, Adelina Patti."

Old timers can recall one of the last seasons in which Adelina Patti sang in this country at the Academy of Music on Fourteenth street, before the Metropolitan was built. And they can recall that during that season a packed house remained patiently waiting till the opera was over and Mme. Patti would appear in her street costume to sing "Home, Sweet Home." Now if there is a song which has been prostituted, it is just "Home, Sweet Home." In the olden days there was scarcely a raw school girl who did not play it on the piano or

reed organ "with variations," nor a trombonist, nor a cellist, nor a violinist, who did not play it "with variations."

Patti would come upon the stage, stand absolutely still till the audience had calmed down, eager with expectation, and you literally could hear a pin drop. Then, with her face turned slightly to the side of the stage, with hands clasped, she sang the air with intense feeling, absolute simplicity, as if it was a prayer. Nobody who ever heard Adelina Patti sing "Home, Sweet Home" ever forgot it, or could tolerate it from the mouths of others who used it simply as a means to display the beautiful tones of their throat. Not so with Adelina. She realized the intrinsic value, beauty, pathos and spirituality of the song, and so never endeavored to embellish it or make any effects at oratorical emphasis—just sang it with all the simplicity and power that you find in the Stanzi drawings of Rafael in the Vatican at Rome.

The imminence of a season of German opera has naturally evoked some discussion as to what should be the attitude of a musical paper, under the circumstances. Henderson of the New York *Sun* seems to take the position that the chronicler of musical events will be called upon to review the performances just as he would review any other performances, on the merits, as such. The rest, namely, as to how the public will accept the situation, belongs in what Mr. Henderson calls the "news columns."

The situation is a difficult one, for the reason that many of those who have been engaged are really in need of earning a living, from which they have been debarred during the war period through being of German birth. Others, again, of the company, have aroused considerable resentment by their open declaration of sympathy with the Fatherland. Then there are many whose conduct has been fair, at least, and who refrained from any active propaganda on behalf of the Germans and so in all fairness should not be discriminated against.

The two who stand out prominently in the way of having invited public resentment are Mme. Gadski and Otto Goritz. Gadski, as I wrote you, though no doubt still in the possession of her old power, has not been engaged because, as Goritz said himself: "She is too dangerous."

As for Goritz, we must all acknowledge that he is an actor of great ability, a singer of superior capacity and experience. The trouble with him comes right down to the charge made again and again, that at a reception at Mme. Gadski's house he recited a scurrilous poem rejoicing over the sinking of the "Lusitania." As this came on top of the arrest of a German spy in his apartment, a tremendous public feeling was aroused. There can be no question of that. At the time of the arrest of this man, Goritz stated that he had no knowledge of his character, that the man had come to see one of the servants of the family.

I understand that when recently reference was made in the New York *Globe*, to the couplets that Goritz sang at Mme. Gadski's he offered to send the originals with translation, but that the evening paper had declined to publish them.

It seems to me that it is but fair to give Goritz a hearing on his own behalf. Consequently, I would suggest that if Mr. Goritz be willing, he should send for publication in your columns a copy of the couplets, with his honor pledged that they were exactly as he sang them. Then the musical world will be able to judge whether the resentment that was undoubtedly aroused at the time was justified or not.

There is an old proverb that says: "Let justice be done, even if the heavens fall."

Fortune Gallo, manager of the San Carlo Opera Company, who gave the mammoth performances for various Italian benefits at Sheepshead Bay and Madison Square Garden, was forced to move his apartment in New York City, with his very charming and talented wife, at a period when the weather was bad and it was almost impossible to secure a moving van, and when furthermore the prices for any service, as well as rents, were soaring.

If you want to forget your worries, all about the steel strike, printers' strike, all other strikes and the strikes in London, get Gallo to tell you, in his inimitable and exitable manner, of his troubles in moving and what it cost him when his sweet "Sofie" (that's his wife's name, you know) by extraordinary efforts saved \$3 on the transaction. "Between you and I," as the late Max O'Rell would say, there is nothing more costly to the average married man than to have a saving wife.

Put down to Gallo's credit that his last performance at the Madison Square cleared over \$15,000 net for the charity devoted to sending help to the poor children who had suffered by the war in Italy.

Let me add that it might be well for you, if you can induce him to talk, to get Gallo to explain some of his experiences at the

MUSICAL AMERICA'S GALLERY OF CELEBRITIES No. 191



ARTUR BODANZKY, Conductor of the New Symphony Orchestra and one of the really big figures in our musical life

Sheepshead Bay performance, especially with regard to the failure of the gentleman who had charge of the ushers to materialize with his force.

Trouble has broken out in the Mozart Society (Mrs. Noble McConnell, President and Founder.) It appears that some of the members of the Mozart Society (Mrs. Noble McConnell, President and Founder) have revolted against what they term is the autocratic conduct of the organization by the President of the Society (Mrs. Noble McConnell, President and Founder.)

You will notice that I never speak of the Society without putting in brackets "Mrs. Noble McConnell, President and Founder." My reason for doing so is that on one occasion I received over the 'phone a very virulent outburst from the dear lady, a very capable and charming woman, by the bye, to the effect that she was positively disgusted with me, all my doings, writings and sayings, for the reason that I had dared to use the name of the Mozart Society without putting in brackets "Mrs. Noble McConnell, President and Founder." If I also remember rightly, the lady informed me that at the time she was 'phoning me she was still in bed, having been prostrated by reading a paragraph in which I mentioned the Society without adding, (Mrs. Noble McConnell, President and Founder.)

Now the seceders from the Mozart Society (Mrs. Noble McConnell, President and Founder) have come together and formed a new organization, which is to be called, I believe, the Euphony or Uterpe Society, and they have hired the grand ballroom of the Waldorf Astoria. The new organization is to be headed by Mrs. James J. Gormley, of Brooklyn, a wealthy woman who stands high in both musical and social circles, and has a very devoted husband who is said to have already put up \$25,000 as a sinking fund.

Now if I mistake not, the Waldorf Astoria is the particular hunting ground of the Rubinsteiners, led by Mrs. William R. Chapman, the President, a woman of infinite tact, good nature and good will, who has conducted the affairs of that organization with wonderful success for many, many years and is greatly respected, indeed beloved by the members, for whose welfare and entertainment she has done marvels.

I do not want to borrow trouble, which is much easier for people than to borrow money, but I would like to suggest that I foresee a collision between the Rubinstein phalanx and the newly formed Uterpe (Mrs. James J. Gormley of Brooklyn, Founder and President.) However, whatever happens, it may be certain that the Mozart Society (Mrs. Noble McConnell, President and Founder) will continue on and perhaps may indeed profit by the secession. The more the merrier! At any rate, we are now assured of at least three White Breakfasts and more active competition for the services of Caruso, John McCormack, Mischa Elman and other artists who appear before

(Continued on Page 8)

MEPHISTO'S MUSINGS

(Continued from page 7)

these societies and by so doing enable the lady members to hear some good music and also wear the latest creations from Paris, which I need not tell you are generally made on the lower East Side.

Foley, the fashionable photographer, who like all militant Irishmen is an intense lover of athletics and so is a prominent member of the New York Athletic Club, takes particular delight in inviting members of the profession, whenever the annual games take place at Travers Island, after which he entertains them at dinner.

Among his guests on Saturday of the week before last were Mme. Viafora, the distinguished vocal teacher, her husband Gianni, the caricaturist, Mr. and Mrs. Keith, from whose house Giorgio Polacco was recently married to sweet Edith Mason, Mme. Foley, and some newspapermen. The discussion happened to turn upon Caruso's departure for Mexico, whereupon Gianni Viafora said:

"Caruso's 'e 'ave much better time now. Get \$7000 a night to sing. Not so many years ago was bad business to go to Mexico. There was a manager who went there. He was what you call dead-a-broke—no money. His artists they had no money. Come to him this tenor and say: 'Impresario, I must have half dollar for to get shaved. I cannot sing *Romeo* tonight with two week beard.' And the impresario he say: 'I no have got half dollar. We change the opera and you sing *Othello*, 'cause *Othello* wear beard, so you no need the half dollar.'"

This proves that operatic affairs were very different in the olden days in Mexico than they are today, when the President of the Republic has guaranteed not only the emolument of Caruso but his safety during his stay and will sent him back to civilization in an armored car, says

Your
MEPHISTO.

Massachusetts Violinist to Wed

SPRINGFIELD, Mass., Oct. 4.—Mr. and Mrs. F. A. Rivard have announced the engagement of their daughter, Helen, to Leroy W. Campbell of Detroit, Mich. Miss Rivard is a prominent violinist and Mr. Campbell is in business in Detroit. The wedding will take place early in the coming year.

W. E. C.

Marguerite Ringo, Soprano, Booked for Busy Season

The most recent addition to the list of artists under the management of Walter Anderson is Marguerite Ringo. An engagement with the New York Symphony Orchestra heads the list of bookings arranged for this singer.

In voice, style, musicianship and appearance Miss Ringo is richly endowed, and it is expected that she will add to the successes

she obtained last season with the New York Musical Art Society, New York Chamber Music Society, Los Angeles Orpheus Club, New York Beethoven Society, Lockport Festival and Malden Schubert Club.

Miss Ringo's recital at Aeolian Hall is arranged for Jan. 13; other bookings include Lockport Festival, Pittsburgh Mendelssohn Choir (St. Paul), New York Chamber Music Society (re-engaged), etc., a Middle Western recital tour and miscellaneous concerts through Canada and the Quebec provinces are also listed.

Harriet Ware Hears Her Own Works at Sousa Concert

Harriet Ware, the prominent American composer, had the pleasure of attending recently a Sousa concert at which she heard her new song, "Dance the Romaika" sung with much success by Mary Baker, soprano. This new work is also being presented in many concerts by Lucy Gates, Martha Atwood Baker and Daisy Allen-Maximoff.

Palestrina Choir Sings in Philadelphia To Honor Cardinal Mercier

PHILADELPHIA, Oct. 3.—The Palestrina Choir, conducted by Nicola A. Montani made its first appearance on Sept. 26 at the Metropolitan Opera House with members of the Philadelphia Symphony Orchestra as accompanists. The occasion being a mass meeting in honor of Cardinal Mercier, the "Brabanconne" and a number of Belgian folk songs were sung.

W. R. M.

Mme. Galli-Curci Opens Her New York Season With Benefit Recital

Mme. Amelita Galli-Curci is coming back from New York from her Middle Western tour to give a recital for the Italian War Relief Fund at the Metropolitan Opera House on Sunday afternoon, Oct. 12. She will be assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist, and the entire proceeds of the recital will go to aid Italian war victims.

Bonci Acquires a Son-in-law

Alessandro Bonci is now a father-in-law. His daughter, Olga Bonci, was married recently to Giovanni Pasquali, said to a young man of wealth. The marriage took place at Bologna, it was learned by New York friends of the tenor last week.

Effa Ellis Perfield Removes Studios

Effa Ellis Perfield has removed her teaching quarters to 58 West 40th street, where two floors are devoted to her work.

Emilie Spalding, a pupil of William A. C. Zerfl, has been engaged as contralto soloist for the Hebrew Festival Music at Flushing, L. I., on Oct. 24 and 25.

Huss To Introduce Gabrilowitsch's Work in Detroit



Henry Holden Huss, Noted American Composer-Pianist

The news was given out this week that Henry Holden Huss, the noted composer-pianist of New York, has been engaged by Ossip Gabrilowitsch to play his Concerto in B for piano and orchestra with the Detroit Symphony Orchestra this season. The Concerto, which is one of the few big Concertos for piano by a contemporary composer that have had a wide hearing has been performed in other years by Mr. Hadley with practically all our leading symphony orchestras and was also given here some years ago by Adele aus der Ohe, the celebrated pianist. Mr. Huss and Mr. Gabrilowitsch went through the score together on Tuesday, Sept. 23, when the distinguished Russian pianist-conductor was so delighted with it that he asked Mr. Huss to play it with his orchestra this season. The date is to be announced later.

Three Artists Charm Hightstown, (N. J.) In Joint Program

HIGHTSTOWN, N. J., Sept. 24.—A splendid concert was given here last evening at the Baptist Church by Beatrice MacCue, contralto, Benjamin Berry, tenor and Chilion Roselle, organist and accompanist. Miss MacCue won hearty applause in the "Voce di donna" aria from "Gioconda" and songs by Secchi, Gerald Arthur and Chadwick. She also scored in the "Trovatore" duet "Home to our Mountains" with Mr. Berry and in other duets by Dudley Buck and Caracolino. Mr. Berry found favor in songs by Gehr, O'Hara, Rogers, Campbell-Tipton, Ward-Stephens and Marshall. Mr. Roselle's organ numbers included James H. Roger's Concert Overture in B Minor, and Gordon Balch Nevin's "Sketches of the City" and Toccata in D Minor. He also played the accompaniments admirably.

Gebhard Booked For Many Recitals in the East

Heinrich Gebhard, pianist, whose opening appearance this season was as soloist with the New Symphony Orchestra in New York, is already booked for the following recitals:

Nov. 6, Boston Art Club; Nov. 15, Sackville, N. B.; Dec. 2, Steinert Hall, Boston; Feb. 6, Haverhill, Mass.; Feb. 14, New Haven, Conn.; Feb. 22, West Roxbury, Mass.; March 3, Roslindale Community Club; and March 5, Music Lovers' Club, Boston. Mr. Gebhard will begin teaching Oct. 15th; his class this year will be very large.

Sorrentino Engages Frank Braun

Frank Braun, New York pianist, has been engaged by Umberto Sorrentino as accompanist for his tour through Pennsylvania this Fall.

PITTSFIELD, Mass., Oct. 1.—Ruth Deyo, pianist, has devoted herself to gardening in her summer cottage at Stockbridge. During the past season Miss Deyo gave a series of garden parties and her guests admired especially a rare variety of hollyhocks which Miss Deyo has been successful in cultivating. Owing to a serious accident in May to one of her fingers prior to her concert with Caruso in Springfield, Miss Deyo will be unable to make any engagements for the early part of the coming season, but hopes to resume her playing soon.

M. E. M.

CHARLES CITY, Ia.,—Florence Ferrell, soprano, Rudy Wiedeck, saxophone soloist. Edith Henry, accompanist, gave a concert at the Ellis auditorium Oct. 1, under the auspices of the Sheldon Music House.

ZANESVILLE, Ohio,—The Treble Clef Quartet, composed of Cora Jean Geis, Catherine Baughman Geis, Susan Bradshaw Paul and Charlotte Lauck, was heard recently in concert in Wheeling, W. Va.

ZANESVILLE, Ohio,—Violet Haworth, teacher of piano, presented two of her pupils in recital recently in her studio. Those heard were Ethel Patterson and Harriet Lorimer.

NOTABLE SUCCESS OF BUZZI-PECCIA PUPIL

SYRACUSE HERALD
Sept. 17, 1919

CECIL ARDEN SCORES WITH SONG GROUPS

Ease and Naturalness Win Large Audience at Mizpah.

That Cecil Arden has a great future before her, and may yet be a Schumann-Heink or a Louise Homer, was the opinion of an audience which filled the Mizpah auditorium Tuesday night, when the youthful metropolitan artist appeared in joint recital with Charles M. Courboin, organist.

The approval of the audience was evidenced by long and enthusiastic outbursts of applause which rendered it necessary for Miss Arden to respond again and again.

Her voice is full, clear, sweet and flexible, and she is the possessor of those two most to be desired attributes—youth and charm. There was nothing of affectation in her manner of singing; the lovely tones came with perfect ease and naturalness and yet they showed the result on the program.

Mr. Courboin's playing, as always, was a delight and his audience was absolutely in his hands from the beginning to the end of every number on the program.

At the conclusion of her group of brief arias, Miss Arden received a bouquet of roses—the gift of the recital commission. Mrs. Goldie Andrews Snyder played the accompaniments in her usual adequate and happy manner.

Mr. Buzzi-Peccia has reopened his studio for the season at 33 West 67th St., New York.

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New York City

If Native Operatic Composers Must Have a Model, Inquires Mme. Alda, Why Not Verdi

Metropolitan Prima Donna Returns From Thrilling European Sojourn—Describes Hindenburg Line and Tells of Conditions in Paris Today—Why Put Off Resumption of Wagner in America? She Asks

"**F**OREIGNERS IN AMERICA," said Frances Alda, "are divided into two classes, those who have no business being here at all and those who in many respects are more loyal to the Stars and Stripes than many of the native-born Americans. I needn't say, I am sure, that I belong to the latter class. I don't think that anyone could have been a better propagandist for the American cause, or better say, the Allied cause, than I was both during the war and since it has been over. Americans, you know, are not as popular as they might be in Europe at present, especially in France, and I, as British-born, though now an Italian subject through my marriage, had often to take up cudgels for the United States."

"Just what do you think is the reason?" asked the interviewer.

"There are numerous ones, but the principal one is sufficiently obvious, I think. Let us talk about something else, however. You know I've just come back from the other side and I had a trip that was one of the most interesting, one of the most thrilling experiences of my existence. The climax of it, was seeing the Allied armies march through the Arc de Triomphe on the Fourteenth of July. That was indescribable. When the great chains were unhooked and Foch and the other generals walked through, there was a surge of sound, cheers and yells from many thousand throats, and you simply couldn't help screaming yourself. As it was, I thought I should burst from mere emotion and the physical inability to make any sound, articulate or otherwise which would adequately express what I was feeling!"

"And the way they marched, the American troops in particular! It just seemed as though they were all moved by one mechanism so perfect was their step and so accurate their alignment. I went over to London to the celebration there and while the same troops marched well, I thought they did less well than in Paris. On the top of the Arc, were two *poilus* with a French flag, and as Foch passed beneath, they unfurled it and let it fall in magnificent folds which the breeze caught and blew lightly out. That was the moment when I wept with emotion because I'd already done everything else and there was nothing left to do!"

"Then I went to the Front, the Hindenburg line. No one who has not seen that, has any conception of what it is like, because it is not like anything else that has ever been since the beginning of the world."

Paris To-Day

"After that trip, I went back to Paris again. It is the same old Paris except that the prices of everything, have soared sky high. There is plenty to eat and no prohibition, thank God, but my gracious how you



Left to Right: Mme. Alda Coming out of a German Dugout on the Hindenburg line near Soissons; Mme. Alda and Pitchu returning from Europe on the France.

have to pay! I went one night to the Ambassadeurs for dinner, and one bottle of champagne cost 300 francs. There seems no reason for that, as one has read of the millions of bottles that were stored away. I think France is keeping the price of things up until the dollar goes down. So let anyone who contemplates a trip to the other side in the near future, realize that the days of cheap things in Paris are gone. And maybe they will never come back!" she added.

"Next, I went to the Lido where Gatti and I spent a fortnight being lazy, sitting in the sun and bathing in the Adriatic and forgetting that there was such a thing as singing or opera companies. People think that singers, women singers especially, are always *sur la scène*, but it isn't true, at least not of all of us. I'm interested in a million things besides music and when I take a holiday, you may believe, I take it!"

"What about next winter. Are you going to do interesting things at the 'Met'?"

"I'm going to create *Cleopatra*, or perhaps I had better say, re-create her in Hadley's opera. It is founded on Gautier's story, you know, 'Une Nuit de Cléopâtre' and the title itself is illuminating."

"Is it—startling, at all?"

"Well, Cleopatra was not a character in the Elsie books, you know. Of course a lot of the tale has to be left out and some of it toned down, but it has possibilities and Mr. Hadley has written some very lovely music for me."

"Gatti believes in the American composer as he has proved by giving so many native works in the last few years. Some day we may find the great American opera, but curiously enough one cannot tell about this even with the most careful study of a score, until the thing is actually before the public in performance."

American Composers

"The trouble about many American composers is that they try to re-write Wagner or Debussy. It's always 'the latest thing' that they strive for. If they absolutely must work along somebody else's lines, why don't they try Verdi for a change? Because after all, the opera-going public likes to hear singers *sing*, and there has been only one 'Pelléas and Mélisande,' even by Debussy, you know. And what was it that made Verdi famous? His melodies. Even in his last works where he followed the Wagner tradition, did he cease to be melodic? Not a bit of it! Look through 'Falstaff' or 'Otello' and you will find as much real melody as you do in 'Trovatore.' It's a different sort of melody but it is not any less melodious."

"You are going to do 'Marouf' again, aren't you?"

"Oh yes! The public is beginning to realize the beauty of the opera and I am glad to say it is being kept in the répertoire, because the *Princess* is one of my favorite parts. I shall never forget the gasp from the audience the night of the first performance when I ran on the stage in the boy's costume after the quick change in the fourth act! I could see all the opera glasses in the house pointed downwards, if you please! I'm sure I'm glad they thought I looked well, but it didn't seem to me as though they were exactly giving all their attention to my *singing*!"

"Still, one can look and listen at the same time," suggested the interviewer. "You know the sign, 'Stop! Look! Listen!'"

"Well, I didn't see any of them moving on!" said Mme. Alda with a chuckle. "It made me wonder if I were like the man in the du Maurier joke in *Punch*. Two women with their partners were passing one-an-

other on the stairs at a ball. One of the women said: 'What lovely boots your partner's got, Mary!' 'Yes,' said Mary, 'but unfortunately he shines at the wrong end!'"

"It must have been a triumph, then," said the interviewer, "to feel that you had shone at both ends."

"Yes," said Mme. Alda, "it was. But I've never really been able to make up my mind just how I did feel about it."

"How do you feel about German opera?" asked the interviewer. "There is some agitation on the subject at present."

"I don't know why there should be any particular agitation. No one is more anti-German than I, but I feel that the question is not one of German music or the German language so much as of the musicians who interpret it. It would be ridiculous to suppose that there will never be any more Wagner in America, wouldn't it? And so, if it is ever to be resumed, why put it off? As the advertisement on the billboards says, 'Eventually, why not now?'"

JOHN ALAN HAUGHTON.

Danville, Va., To Have Concert Manager—Season's First Recital

DANVILLE, VA., Oct. 1.—Danville is to have a concert manager for musical artists. Margaret Coleman has taken a course of training in Chicago and elsewhere to fit her for this field of work. Besides being thoroughly equipped as a business woman, she has done special work under Harold Henry, the Chicago pianist. Miss Coleman will seek membership in the Concert Managers' National Association, and will begin work at once. The Danville musical season opened last week with a recital by two young artists. Helen Jones, pupil of Ernest Hutcheson, played the Novelette in E by Schumann, Gavotte by D'Albert, and the Nocturne in C Minor and Scherzo in B Minor by Chopin. Gladys Lea, the other participant, has studied with Frida Ashworth and Loraine Wyman and will make her débüt in Aeolian Hall during the present winter as a concert singer. Miss Lea has a beautiful soprano voice of wide range. She sang twelve songs in all.

E. P.

Mrs. Zacharias To Present Notable Artists in Jacksonville, Fla.

JACKSONVILLE, FLA., Oct. 7.—Mrs. Isidore Zacharias announces that contracts have been signed for a Jacksonville appearance of Mischa Elman, the Russian violinist. The date has not yet been decided upon. Mrs. Zacharias' other attractions include Mme. Frieda Hempel, and Fritz Kreisler. Negotiations for the New Symphony Orchestra under Artur Bodanzky (three concerts) are still pending. These concerts, together with the bookings already made by the Music Teachers' Association and by the Ladies' Friday Musicals, which include recitals by Josef Hofmann and Paul Althouse, and a number of concerts under individual management, promise a satisfactory musical season for the Florida metropolis.

W. M.

Lancaster Musician Married

LANCASTER, PA., Oct. 5.—Announcement has been made of the marriage of Charles Daniel Daniels Rhoads of Harrisburg and Esther May Kendig, daughter of Mrs. Susan Kendig of this city, which was solemnized in Brooklyn on Aug. 17. The bride is one of Lancaster's best known musicians. She is president of the Musical Art Society and conducts a studio for vocal instruction both here and at Harrisburg. She recently accepted the position of soprano soloist and choir director at the First Methodist Church, after serving for a number of years at the Bethany Presbyterian Church in the same capacity.

I. C. B.

SERGEI KLIBANSKY

ANNOUNCES Operatic and Concert Appearances of his Artist Pupils for the Month of October

Betsy Lane Shepherd
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Virginia Rea
Ruth Pearcy
Elsa Deimer

Irene Cattelli
Tsen Mei
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THE TRIUMPH of EDITH MASON PRIMA DONNA SOPRANO at RAVINIA PARK - Season 1919

The Chicago Critics Unite in Praise

AS THAIS

HERMAN DEVRIES IN CHICAGO EVENING AMERICAN, AUG. 4:

"In my many years of musical life I have heard 'Thais' reproduced by artist of many nationalities and only twice have I been able to record a triumph of both vocal and histrionic art, that created a great standard."

The first name is that of an American, Sybil Sanderson; the second Edith Mason, also an American. Miss Mason's 'Thais' last night puts Ravinia into history. If the reader thinks that my praise is exaggerated, let me assure him that that although I do not believe in 'faint praise that damns' I am neither carried away beyond the bounds of reason by a passing enthusiasm. When I write that Mason's 'Thais' is marvelous singing and fine acting you can believe that the words are too cold.

"I am happy to acclaim the Mason voice, after last night, one of the most exquisite, one of the most beautiful organs in the world."

"At last we heard 'Thais' actually sung. The music was sung! not shouted, or painted, or spoken, not bluffed through—but sung."

"Mason brings us voice—and such a voice. Mason remade the music of 'Thais.' She played with it as with strands of silk and rockets of fire. The high pitch of the mirror act found her more than ready—but beyond the question of range, comes the acknowledgment of her wonderfully artistic manipulation of her velvet voice."

EDWARD C. MOORE IN CHICAGO DAILY JOURNAL, AUG. 7:

"Miss Mason is a big artist. Her voice has a fine mellow warmth, a quality such as is sometimes heard in the throats of a few very good American sopranos, and in no other nationality. Pictorially she showed poise, dignity and personality. Her acting, like her singing, was unlike anyone's else."

AS JULIET

EDWARD C. MOORE IN CHICAGO EVENING JOURNAL, Aug. 29:

"Here is a singer who has arrived artistically and will, if all goes well, be famous one of these days, not only in her own country but out of it as well.

She is thoroughly stagewise, expert in all the devices and artifices by which good singing is projected across the footlights. And it is good singing, based on a voice of beautiful quality, thoroughly under control and warmed and colored with personality."

HENRIETTE WEBER IN CHICAGO HERALD AND EXAMINER, AUG. 25:

"Edith Mason, a vision of loveliness, sang exquisitely, her voice blending admirably with the virile quality of Harold's. Miss Mason's acting, too, is to be commended. Swanlike were her movements and delicately colored the tones of her voice."

AS MANON

EDWARD C. MOORE IN CHICAGO DAILY JOURNAL, AUG. 18:

"If any other proof had been needed that Edith Mason would be a valued and valuable member of the Chicago Opera Association it was afforded last night when she sang the title rôle of Massenet's 'Manon' at Ravinia Park.

"Miss Mason not only sang the score in a way that was a delight, but gave a deft, light touch to the rôle, which is quite the way it should be handled. As for the purely vocal aspects of the performance, just go out to Ravinia on Thursday night, when the opera is repeated, and you will hear 'Manon's' solos in the first act, likewise the pleading in the St. Sulpice scene, done several degrees better than they have been done in Chicago in the last decade."



—Photo by E. F. Foley.

As MARGUERITE in Faust

KARLETON HACKETT IN CHICAGO EVENING POST:

"Mme. Mason has become an artist of rare quality, one who has studied her art so she knows down to the most minute detail just what she proposes to do and how she is to get about it. Her vocal command is remarkably sure and her musicianship admirable. Her voice has grown to a volume, which permits her to sing such phrases as those of the final trio with thrilling effect. She is one who gives distinction to the performance in which she takes part."

KARLETON HACKETT IN CHICAGO EVENING POST, AUG. 8:

"She made a most attractive figure as the courtesan-penitent and sang the score in a way that revived to the old-timers among the patrons memories of the days of Sanderson. Her voice was exceptionally pure-toned. Her solo at the end was as triumphant as anyone could wish. She had full command of the rôle in all its phases."

AS MARTHA

HERMAN DEVRIES IN CHICAGO EVENING AMERICAN, AUG. 29:

"After hearing her in 'Marta' last night one marvels at the consummate artistry with which she leads her voice through this light type of music, as she has led it through the more sober pages of 'Thais.'

"The Last Rose of Summer' stirred the audience to enthusiasm that found vent in oft-renewed outbursts of applause. Personally, I have never heard this ballad sung more beautifully. It was given with a matchless legato and interpreted in severest classical simplicity and tenderness."

KARLETON HACKETT IN CHICAGO EVENING POST, AUG. 29:

"Mme. Edith Mason struck some very high spots, both as to the actual pitch in the gamut, and as to artistic value. She succeeded in making it ('The Last Rose of Summer') simple and appealing, with a tone of exquisite beauty."

As MICAELA in Carmen

MAURICE ROSENFIELD IN CHICAGO DAILY NEWS, AUG. 4:

"Edith Mason captivated the listeners with her beautiful rendition of the aria in the third act, and halted the opera for several minutes to acknowledge the spontaneous applause that rewarded her singing of this well known operatic segment. Within memory of many Carmen performances, this aria has never been done better."

EDWARD C. MOORE IN CHICAGO DAILY JOURNAL, AUG. 4:

"I have never heard the Micaela aria so beautifully sung as she sang it, with such a superb voice or so superbly controlled. It was carefully studied, down to the last detail, the last turn of a phrase; but the study had been of a kind that made the singing sound spontaneous."

Miss Mason will be heard in Opera in France and Italy this Season

**Farwell Family
Enjoys Picnic With
Berkeley Chorus**



Mr. and Mrs. Arthur Farwell, with Their Children, Brice and Arthur Bragdon

BERKELEY, Cal., Sept. 7.—The Berkeley Municipal Community Chorus, of which Arthur Farwell is the organizer and conductor, recently held a picnic on the estate of Bernard Maybeck, which Mr. Farwell has been occupying during the summer. Mr. Maybeck is the architect of the famous Palace of Fine Arts at the San Francisco Exposition. In the above picture may be seen Mr. and Mrs. Farwell with their children, Brice Farwell, aged fourteen months, and Arthur Bragdon, just two months.

"THE CHESTERIAN" APPEARS

London's New Musical Magazine Contains Many Novelties

MUSICAL AMERICA is in receipt of the first number of *The Chesterian* from J. and W. Chester in London. *The Chesterian* was for a time a small booklet published at intervals by the Chester firm in the interest of its new publications. The articles in it won the little paper much favorable comment. And so it was decided to transform it into a musical magazine.

This has been done and *The Chesterian* hereafter will appear eight times a year in the form of a magazine of 32 pages. The

editor is G. Jean—Aubrey, the French music critic resident in London, who is known for his many excellent articles published here and abroad. The contributors include for England Granville Bantock, Rutland Boughton, Gerald Cumberland, Edwin Evans, Eugène Goossens, Harvey Grace, Josef Holbrooke, Robin H. Legge, J. A. Fuller—Maitland, George Moore, Ernest Newman, Mrs. Rosa Newmarch, Cyril Scott and William Barclay Squire. For France there are Robert Brussel, René Chalupt, Paul Dukas, Louis Fleury, Gabriel Grovlez, J. G. Prod'homme, Henri Prunières, Albert Roussel and Florent Schmitt. Italy will be represented by Alfredo Casella, Guido M. Gatti, G. Francesco Malipiero and Vincenzo Tommasini, Spain by Manuel de Falla, J. Joachim Nin and Adolfo Salazar, Switzerland by Gustave Doret, America by A. Walter Kramer and India by Kaikhosru Sorabji.

The first issue contains articles by George Moore, Cyril Scott, Granville Bantock, J. G. Prod'homme, Ernest Newman, Guido M. Gatti, and a delightful introductory editorial by Mr. Jean-Aubrey.

K.

VICTOR KUZDO RETURNS

New York Violinist Had a Narrow Escape in Chicago

Victor Kuzdo, the New York violinist, teacher and composer, has resumed his work at his studio in West Seventy-first street and is again busy with a large class of new pupils, as well as many of his former students. Mr. Kuzdo spent part of the summer in Chicago, being there during the time of the race riots. One evening while walking along South Michigan Avenue he had a narrow escape, nearly getting hit by a stray bullet. Following the riots the big ear strike occurred and as a result Mr. Kuzdo departed from Chicago for safer points East. The rest of the summer he spent between Lake George and a small neighboring country town. There he enjoyed a complete rest and among other works he completed a new violin composition for Max Rosen entitled "La Soirée des Spectres" a bizarre scherzo which Mr. Rosen expects to play at his re-ital.

Amy Ellerman and Calvin Coxe Extend Concert Tour

Additional October bookings for Amy Ellerman, contralto, and Calvin Coxe, tenor, include Napoleon, Ohio; Detroit, Mich., Flint, Mich., Ypsilanti, Mich., and Owasso, Mich.

Tirindelli Begins Teaching at New Studio in New York

Pier A. Tirindelli, the noted violinist, composer, teacher and coach has moved his studios and is now located on West Eighty-sixth street. He has already begun his teaching for the season.

**Guido Ciccolini of the Chicago
Opera Weds an American Girl**



GUIDO CICCOLINI of the Chicago Opera Association and Gladys Suthpin of Oyster Bay, L. I., were married on Oct. 2. The ceremony took place in the marriage license bureau chapel at the Municipal Building, New York. The photograph shows Chief Clerk Scully performing the ceremony. In the group from left to right are Joseph Barbado, Carlo Edward, Mr. Ciccolini and his bride, Mrs. William L. Suthpin, mother of the bride, and Mrs. May W. Farley.

**EUREKA, CAL. HOLDS
TWO-DAY FESTIVAL**

**Llewellyn B. Cain Conducts
the Chorus of 150—May Give
Events Every Season**

EUREKA, Cal., Oct. 2.—A festival was given in Eureka recently with Llewellyn B. Cain, only recently returned from his successful Saco Valley Music Festival in Maine, as conductor. The festivities covered two days with three excellently arranged programs.

Mr. Cain's method is emphasized in his belief that "the chorus is the festival" and to this end he has within three months brought together 150 singers who are well trained to sing the simpler works with understanding. The first program opened with two familiar songs participated in by

every person in the audience. Every number was received with enthusiasm and several of them had to be repeated.

The visiting artists were Mme. Stella Jellica, coloratura soprano from Berkeley; Anna Sprotte, contralto of Los Angeles; Lawrence Strauss, tenor, San Francisco; Etta Flowers Berst; Frank B. Flowers, cornet; the High School Girls' Glee Club with Dr. J. H. Molineux at the piano; Mrs. G. A. Dungan, mezzo-soprano and Ralph deGolier, choral accompanist. Gertrude Ross played the accompaniments for the visiting artists.

Mme. Neustadt's singing of numbers by French, Russian and English composers, was excellent in every respect. In the second part of the program she spoke on "Musical Outlook for California's Future," a similar subject chosen and so wonderfully portrayed by John C. Freund at the Saco Valley Music Festival, Bridgton, Me., in 1918. Mme. Sprotte, the Bohemian contralto, commanded the undivided attention of her hearers with her fine voice and artistry. Mme. Jellica opened the festival with "Caro Nome" and won her audience immediately. She has a colorful operatic voice and her singing will long be remembered.

Another sensation was Lawrence Strauss, lyric tenor who fulfilled every anticipation. Mrs. G. A. Dungan was soloist in Gounod's "Lovely Appearance" and contributed much to the success of the festival. Mrs. Best and Mr. Flowers were also much applauded after their numbers. Mr. deGolier did excellent work in every respect and the High School Chorus was heard with enthusiasm.

A country-wide choral movement, involving 2,000 singers is among the plans for the future. Mid-year and annual festivals may be held.

Herma Menth, the New York pianist, has been engaged as soloist for the first concert of the present season, on Dec. 7, of the Liederkranz Society of New York.

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Photo by Ira L. Hill

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—Herbert F. Peiser in MUSICAL AMERICA.

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**Samoiloff Pupils
Won Acclaim At
Stadium Concerts**



Two Samoiloff Artists, Vivian Holt, Soprano, and Jean Barondess, Soprano, Who Won Favor at the Recent Stadium Concerts

During the series of Stadium concerts given during the summer two of Lazar S. Samoiloff's artists were heard to advantage as soloists the first week of August. On "popular night," Saturday, Aug. 9, Jean Barondess, soprano, scored in the familiar aria from Massenet's "Herodiade," which she sang admirably. The following evening, Aug. 10, Vivian Holt appeared on the program with Arthur Middleton and sang the "Depuis le Jour" aria from Charpentier's "Louise," winning marked favor for her singing.

Record Enrolments Announced For Kansas University School

LAWRENCE, Kan., Sept. 30.—The enrollment in the School of Fine Arts at the University of Kansas shows a great increase over that of any other year; the freshman class alone showing one of nearly 100 per cent. All the instructors in music are teaching to the limit of their schedules. In spite of the fact that the school has just put in ten new pianos for practice purposes, the students could not be accommodated, and it was necessary for the school to advertise in the city papers for pianos near the University, to be rented by the students. The total enrollment for the year will probably go well over 300.

Baltimore Welcomes Sousa

BALTIMORE, MD., Oct. 4.—Lieutenant Sousa and his band appeared at the Lyric last night. All available space in the hall was filled and the enthusiasm of the large audience was pronounced. A memorial march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt and "composed in memory of the brave who gave their lives that liberty shall not perish," and a vocal solo, "In Flander's Fields," of which the voice part was interpreted with true feeling by Mary Baker, soprano soloist of the evening; "Bullet and Bayonets," a new Sousa March, "El Capitan," "Field Artillery," and the stirring "Stars and Stripes Forever" were features of the program. Frank Simon was the cornet soloist and Florence Hardeman the violinist. F. C. B.

Max Rosen will be heard at the first Saturday afternoon Carnegie Hall recital of the season when he plays there on Oct. 11. Mr. Rosen will introduce a new composition of his own, Romanze, which he composed this summer. He will play the Ernst Concerto in F. Sharp Minor.

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is still time for entry for the \$100 prize open to men and women for a cantata for women's voices. Compositions should be addressed to The Matinee Musical Club, Bellevue-Stratford, Philadelphia, Penn.

W. R. M.

May Peterson Starts Her Season

May Peterson began her fall tour last week with an appearance at Grinnell, Iowa on Oct. 3. After filling her engagements in that vicinity, she leaves for a Southern tour which embraces Petersburg, Va., Roanoke, Va., Newport News, Va., Rocky Mount, N. C., Raleigh, N. C., Savannah, Ga., and other cities, most of which have re-engaged her, her previous appearance there having been phenomenal successes. The coming season will be a busy one for this popular soprano as so many of the leading clubs, colleges and concert courses throughout the country as well as the Metropolitan Opera Co., demand her services.

Brooklyn Oratorio Announces Plans

The Brooklyn Oratorio Society has announced the opening of its twenty-sixth season under the same conductor, Walter Henry Hall of Columbia University, in the opera house of the Academy of Music. The concerts will be given under the joint auspices of the Brooklyn Institute of Arts and Sciences and Columbia University. On Dec. 15, Handel's "The Messiah" will be sung and on March 29, "The Dream of Mary" by Horatio Parker. The chorus will also assist in the concerts of the Columbia University Chorus in its New York concerts.

Will Teach Music In Public Schools of Woodstock, Ont.

WOODSTOCK, ONT., Oct. 6.—As a result of the agitation in Woodstock to have music taught in the schools the Board of Education have added a music supervisor to their staff. They have secured the services of Harry E. Illingworth of St. Mary's. Mr. Illingworth commenced his duties on Sept. 2, and his arrangement is to teach every school hour during the year. McD.

"Johnny's in Town" seems to be the favorite air of the Prince of Wales. Upon his recent visit to Edmonton, Alta., it was stated that he asked the leader of the orchestra to have the ditty repeated at the ball held in his honor.

Prize Contests Open in Philadelphia

PHILADELPHIA, Penn., Oct. 3.—At a special meeting held recently in the Musical Art Club, the manuscript Music Society voted to accept the report of the judges in the recent Victory Cantata Contest. The Mendelssohn Club prize of \$100 for an *a cappella* chorus is now closed. Sixteen entries are in the hands of the judges, Cornelius Rybner, Clarence Dickinson and N. Lindsay Norden, conductor of the club. There

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Trio Aeolienne Enters Ranks of Chamber Music Organizations



THE Trio Aeolienne recently organized by the manager, Wendell Heighton, is an organization which will, by reason of the high artistic rank of its members, take a prominent place among the ensemble organizations of the country. The personnel comprises Richard Czerwonky, the eminent violinist, Bruno Steindel, the noted 'cellist, and M. Boguslawski, Russian pianist. Mr.

Heighton, in conversation with a representative of MUSICAL AMERICA, said last week: "It is with a deep sense of satisfaction that I am able to present to the American public such a remarkable organization as the Trio Aeolienne. I have already found a great demand for an ensemble of the highest class and have booked a number of engagements, though my printed matter on the trio is not out yet."

New Scholarship Founded at Peabody Conservatory

BALTIMORE, MD., Oct. 10.—The family of the late Capt. Frederick C. Colston, who died in France, has endowed a scholarship in his memory at the Peabody Conservatory of Music. The scholarship is for three years' tuition in piano and harmony and for such supplementary studies as are deemed necessary by the director. The scholarship was contested for at the competitive examination on Sept. 27. Announcements of the winners will be made shortly.

F. C. B.

Charles Carver in Recital

Charles Carver, basso, was heard recently in recital in the LaForge-Berumen studies, New York in an interesting program which included a number of modern French and Russian compositions. Mr. Carver will give a recital in Aeolian Hall in December, accompanied by Mr. LaForge.

Courboin Opens Series

PHILADELPHIA, PENN., Oct. 3.—The series of concerts at the Wanamaker stores began on Sept. 29 with an organ recital by Charles Courboin. Mr. Courboin will give nine recitals during the season.

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PUBLIC INVITED.

WASHINGTON RULES ON CONTRACT LABOR

Department Specifies Distinctions of Law Regulating Admission of Foreign Singers

WASHINGTON, D. C., Oct. 9.—According to a statement made to the MUSICAL AMERICA representative by officials of the Bureau of Immigration, Department of Labor, there is from this time on to be close supervision exercised over contract labor coming into the United States. That this supervision will extend to such "singers and employees of musical and operatic organizations," as properly come within the class of contract laborers has been determined by the Bureau.

Asked for a statement of the exact status of the several singers now under investigation by the Bureau of Immigration, one of the highest officials of the Department of Labor said:

"According to the law, the Bureau of Immigration cannot make a distinction between those who come here under contract, whether they are to work in an opera chorus, sing small parts, or engage in some other line. Contract laborers are aliens who have been induced, assisted, encouraged, or solicited to migrate to this country by offers or promises of employment, whether such offers or promises are true or false, or in consequence of agreements, oral, written or printed, express or implied, to performed labor in this country of any kind, skilled or unskilled. Aliens falling within the foregoing definition may be admitted to the United States, however, upon presenting satisfactory evidence that they are professional actors, professional artists, professional lecturers, professional singers, etc."

The investigations which are now being conducted by the Bureau of Immigration into the status of the several singers who are under contract to sing with the Metropolitan Opera Company and the Chicago Opera Association may result in placing them in either the professional artist or professional singer class, but in the absence of an established reputation as either artists or singers it is quite likely that they cannot be so classified.

"Should it develop that these singers are 'contract alien laborers,' in the view of the bureau, not only those who were instrumental in bringing them here, but the steamship companies which furnished the transportation can be prosecuted."

A. T. M.

ST. LOUIS SEASON OPENS

First Recital of Season Heard—New Manager Enters the Field

ST. LOUIS, Sept. 27.—Music has been at a standstill since the summer opera season in Forest Park, but received its first spark of life on Thursday evening of this week at Sheldon Hall, where Mildred Bryars, possessing a truly sweet and colorful voice, gave an interesting recital, being heard to good advantage in a number of carefully selected compositions. One of the most interesting and well liked was A. Walter Kramer's "Joy," a fine bit of work and nicely handled.

Kathryn McCausland has been appointed local manager for the Central Concert Company of Detroit, who already have plans for five big concerts during the coming season. This will be the third entry into the field here and further assures a plentiful supply of recitals.

Many of the musicians have returned from their summer vacations and are again at their studios. E. R. Kroeger, just come in from his summer home at Harbor Beach, Mich., reports a most promising outlook. E. L. Coburn, supervisor of music in the public schools, spent the summer in War Camp Community work at Asheville, N. C., and Spartanburg, S. C., and Greenville, N. C. Victor Lichtenstein and family are taking a late vacation and are in the mountains of Colorado with friends.

H. W. C.

Society of American Singers Will Open Season With "Boccaccio"

The Society of American Singers will open its second season at the Park Theater, N. Y., on Oct. 13, with an elaborate production of Suppé's "Boccaccio." This work which was exceedingly popular several decades ago has not been heard in New York

since it was revived in a somewhat altered version for Fritzi Scheff some ten years back. It has not been adequately presented since Jeannie Winston left the stage. Cora Tracy will be heard in the rôle of the Italian poet.

**Richard Hageman
Resumes Studio
Work In New York**



Richard Hageman, Noted Coach and Conductor

The new season finds Richard Hageman back from his successful activity as conductor of the Chicago Symphony Orchestra at Ravinia Park and busy with his coaching in New York City. Mr. Hageman has been obliged this season to move his studio from West Seventy-first Street, where he has been located for several years, to West Eighty-fifth Street, where he has taken a large and beautiful house. Beginning Oct. 1, Mr. Hageman will resume his studio work. There are no assistant teachers connected with Mr. Hageman's studio. Jacques Coini, the noted teacher in dramatic art, conducts class lessons at the studio twice a week.

In addition to his studio activities, Mr. Hageman enters upon his twelfth season as conductor at the Metropolitan Opera House and he will also conduct special performances for the Society of American Singers.

Schumann-Heink And LaForge Appear before Governors of the Carolinas

GREENVILLE, S. C., Oct. 1.—Mme. Schumann-Heink assisted by Frank LaForge appeared at the Textile Hall on Sept. 29, before an audience which completely filled the Theater. The governors of North and South Carolina occupied boxes, and many other distinguished guests were in the audience. Mme. Schumann-Heink was in fine voice and was received with greatest enthusiasm. Mr. Frank LaForge played among other numbers, several of his own compositions, including the "Romance" and was heartily applauded.

Harold Henry, pianist, is in such demand that even placing five recitals in a week, he has only three open dates between Nov. 7, when he gives his Aeolian Hall, New York, recital and the Christmas holidays. Proportionately there are only the same number of unfilled dates after Jan. 1. Henry's tour to the Pacific Coast has been postponed until the end of January (he was to have gone West the beginning of that month) to permit of his appearing as soloist with the Seattle Symphony Orchestra in February.

GALLI-CURCI'S ART ENCHANTS TORONTO

Overflow Audience At Massey Hall Greets Singer—Hear Vatican Choir

TORONTO, Can., Oct. 3.—A record-sized audience greeted Mme. Galli-Curci when she opened her season here Sept. 26 in Massey Hall. Every seat in the Auditorium was filled and an overflow audience crowded the platform. It was an auspicious opening for the series of concerts that has been arranged by I. E. Suckling, under whose management the prima donna appeared. She was in good voice and proved herself to be a real queen of song.

The outstanding numbers were "The Bell Song" from "Lakme," with flute accompaniment; the "Ah, non credo" from "Sonnambula" and the Mad Scene from "Lucia" in which she had the assistance of Manuel Berenguer, who played the flute obligato.

A special number by Mr. Berenguer and Homer Samuels, the accompanist, was greatly appreciated. Mr. Samuels's song

"The Little Bells of Seville," as sung by Mme. Galli-Curci was also warmly received. The Vatican Choirs in their appearance in Massey Hall on Sept. 24 were greeted by a large audience which was well pleased with this concert of unique character.

The Hambourg Conservatory of Music announces the following additions to the members of the faculty: Maurice Poore, pupil of Cesare Thomson; Angel Pemberton Cooper, violinist; Jaques Stern, a Russian cellist, already well known in Toronto; Rosaline Palmer and Samuel Green, violinist, who will act as assistant to Broderick Farmer.

W. J. D.

Birmingham Hears Schumann-Heink

BIRMINGHAM, Ala., Oct. 1.—Mme. Schumann-Heink gave a song recital in the Jefferson Theater on the afternoon of Sept. 26 for the benefit of the Downing Industrial School, before a capacity audience. She was accompanied by Frank LaForge.

Two students of the Chorus School of the Metropolitan Opera Company, Miss C. Chippendale and Mrs. M. Flasher, have been accepted by Chorus Master Giulio Setti as members of the regular chorus of the Metropolitan Opera Company, it is announced by Edoardo Petri Director of the Chorus School.

Ruth Ray VIOLINIST



Campbell Photo

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THIS is the story of an artist who hasn't a single complaint to make—who likes his concert manager, has a good time on tour, is pleased with the modern song composer and delighted with the treatment given him by the Metropolitan Opera management.

Yes, it is possible to find such a one—his name is Paul Althouse.

I found Mr. Althouse one afternoon giving an imitation of an island if that description fits a singer entirely surrounded by a sea of songs. There were manuscripts everywhere, on the piano, under the piano and heaped in every available place around the comfortable music room at the Althouse home. Mr. Althouse has spent about three months in going over new songs with his accompanist, in preparing for his extensive concert tour this year. And he went at the task so seriously that the Althouse family gave up its usual vacation and spent the greater portion of the summer in town.

"What did you find?" was the natural query.

"Some splendid songs," Mr. Althouse answered, "especially in the modern English, although I have some really lovely French things for this year's programs. You see," he continued, "it is the first season that I have been able to arrange time for an extensive tour. This year, by arrangement with the Metropolitan, I shall only sing opera at some special engagements and give the rest of the winter to recital work. And I shall enjoy it immensely, for I have wanted to do a season of recital work for some time. Yes, I like being on tour. I like the contact with new audiences. I am interested in their varying points of view. After one sings the first month or two of an operatic season one feels that the rest of the year with the exception of premieres—becomes a matter of routine to the critics and to a large part of the opera audience. On the other hand, the audience one meets on tour has not been surfeited with good music to the extent which is true of the New York Opera and concert goer."

Would Not Change Program Form

"That is one of the reasons why I take issue with the persons who would have us revise our style of program-building and put the English songs farther 'up front,'" Mr. Althouse continued. "That may be all very well in New York, where the critics are likely to leave after hearing a couple of groups, but every one stays to the end of the program in other cities. I prefer the conventional program, beginning with old French or Italian numbers and working down to the songs of today. By the way, among recent songs I have discovered 'The Blind Plowman' a song that I think will be quite as successful as 'Christ In Flanders.' Another of the new numbers for any program is 'Brother Horatio.' And there are a dozen charming new songs which I shall use, although not as programmed numbers."

Mr. Althouse will begin his tour on Oct. 6 and will not get back to New York again until Dec. 15. This tour will take him to a greater number of the cities of the Middle West. Leaving New York again early in January he will have his time filled until late in March. Incidentally, Mr. Althouse plans to avail himself of the services of half a dozen accompanists en route, in this manner eliminating the hazard of depending on one accompanist alone, for accompanists, like the rest of us, can give no guarantees against sudden illness.

"I have seven or eight different programs arranged," he said. "One finds that tastes vary greatly. One city may want a great many operatic arias—in fact. I have several requests to make my programs largely of arias—others prefer a greater number of songs. In Chicago I shall give an entirely new program. Of course, there are two or three big numbers that are liked and demanded everywhere, but in the main my programs will be different in each city."

The Artist and the Metropolitan

I asked Mr. Althouse what his personal impressions were of the treatment that



(1) Paul Althouse, Metropolitan Opera Tenor, (Photo by Mishkin) (2) Mr. Althouse Going Over Some New Songs for His Coming Concert Tour, (Photo by Bain News Service.) (3) Mr. Althouse Need Not Worry If the Piano Tuners Go On Strike (Photo by Bain News Service)



young American artists receive at the Metropolitan.

"The young artist who has had no routine work is greatly hampered in going on at the Metropolitan—but through no fault of the management," he replied. "It is tremendously difficult to enter the field with experienced artists, to challenge comparison with those who have been schooled in the operatic atmosphere for years, people who have tradition. Yet the young artist who seeks to appear at the Metropolitan naturally challenges such comparison. And the great trouble with most of our young singers is that they are not content to work patiently in obscure parts until they have acquired a background. They are too much inclined to run to Mr. Gatti-Casazza with complaints that they are not being fairly treated.

"When I went on at the Metropolitan first

I had the good fortune to have Mr. Toscanini as my conductor in 'Boris.' And anyone who has learned a rôle under Mr. Toscanini's baton has had a liberal education. But it took work of the hardest kind, desperately hard, to fill the gaps in my operatic education which were there through lack of routine work in opera. That is why I say that the young artist would much better content himself with working in small companies before he aspires to a Metropolitan appearance. Too many young singers are inclined to think that a Metropolitan engagement

'makes them.' It doesn't. Nothing makes a singer but brains, a good voice, good musicianship and hard work. One may bluff his way through for a few engagements, but the indifferent singer who thinks that he can 'get by' with a concert audience because his name is on the Metropolitan pay rolls has made a great mistake. You can't fool very many of the people very much of the time now. They are too keen about good music and becoming too discriminating to be taken in by mediocrity."

"I have learned to smile when people praise my singing and then go to my two critics and get the truth about it. They are my wife and my teacher, Percy Rector Stephens. It's to their advantage to tell me the truth—and they do. When they tell me I've sung badly I know that I have, and get to work correcting the fault. When they tell me I have done a piece of work well, I try to improve it still more."

I said in the beginning of this interview that Mr. Althouse has no complaints to make. I take it back—he has two very real ones. The first is that his tour will separate him from Mrs. Althouse and his two little daughters until Christmas time, and the second that he will not be able to see the work his clever wife is doing in motion pictures. For Mrs. Althouse has forsaken the concert stage for the silent drama, in which she is making a conspicuous success.

But two careers and two nice babies are enough for any family, so the original statement stands—he's the one and only contented tenor.

MAY STANLEY.

Los Angeles Philharmonic Engages Prominent Players

LOS ANGELES, Cal., Oct. 3.—The manager of the Philharmonic Orchestra Walter Rothwell, conductor, announced the full personnel of its organization this week. Among the new men coming to Los Angeles to fill important places in the orchestra are Sylvain Noack, Concertmaster, Boston; Leo Godowsky, San Francisco, violin; Christian Timmer, Los Angeles, solo viola; Ilya Bronson, solo cellist; Victor Geoffrain, first bass player, San Francisco; Frank Jurasek, bass, New York; Alfred Kastner, harpist, New York; August B. Riskert, first bassoon, New York; J. K. Wallace, trombone, San Francisco.

W. F. G.

ROCKFORD, Ill.—Mrs. Oscar Keller has resigned as contralto of the choir of the Second Congregational church, having accepted a similar position in the choir of the First Congregational church at Evanston, Ill. She will again be associated in choir work at Evanston with Mrs. Mae Graves Atkins, soprano soloists.

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NEW YORK, OCTOBER 11th, 1919

THE TWILIGHT OF BAYREUTH

It does not appear that with the advent of peace the town of Bayreuth will awaken to its erstwhile life. Siegfried Wagner has made known that there is no chance for the immediate resumption of the festivals. Conditions are unpropitious nor can there be prophecy as to the re-crudescence of the Festspielhaus. It is impossible to restrain a feeling of melancholy regret over the evil days upon which the proud establishment has fallen. Withal its eclipse is for the best and even its conclusive downfall would be but a symbol of world progress—a "Götterdämmerung" ushering in a new and better day.

For the Bayreuth of the last quarter of a century has not been the Bayreuth of Richard Wagner, but almost everything its founder would not have wished it. Living today, he would be the first to condemn and repudiate this factory of false artistic dogma which has grown up on the site of the institution he raised. The latter-day Bayreuth, in its proud, snobbish, tyrannical system, has nothing in common with the establishment of 1876, which embodies, so far as practical limitations permitted, a glorious vision and a sublime ideal. The difference between the Bayreuth of 1876 and 1914 is the difference between the all-embracing progressiveness of Richard Wagner's mighty revolutionary tone and the hard fanaticism and jealous intolerance of the octogenarian Cosima, whose devotion to her husband's memory led her to disregard the finest precepts of his spirit and ruthlessly to perpetuate the state of things as they were.

It is to Cosima, and not to the spineless Siegfried, that the world owes that vision's thing, the Bayreuth tradition. In Richard's lexicon there was no such word as tradition in the petty sense of interpretative precedent. He would smash one day the mold that had served him the day before if some better presented itself. He regarded his Festspielhaus productions as compromises

that only partly solved the problems of his new art-work. "My ideal was not attained," he told someone after the "Ring" festivals of 1876. It could not be, with the stage crudities of the time. Nor was it when "Parsifal" came to light six years later. Yet it is precisely the compromises made necessary by these crudities and insufficiency of means that Cosima and her precious son and all their disciples and apostles have striven to retain and maintain. It is these that they have consecrated in the sacrilegious and contradictory terms "Bayreuth tradition" and that they have prevailed upon others to accept and follow.

Bayreuth as Wagner dreamed it would have thrown wide its doors to all that was worthy in the way of novelty and progress. It would have served as a model for the performances of the hallowed classical. It would have adapted Wagner's own works to the best innovations, scenic and otherwise, that modern discovery afforded. It would have been hospitable to all serious artistic suggestions and have received as much as given. It would have been all-embracing instead of restrictive. Cosima failed to carry forward the torch that fell from the grasp of Richard. Instead she set up an establishment of her own fond beliefs and predilections.

And so no true Wagnerian will lament the cessation of Bayreuth even though its days may definitively have touched their end. Wagner's work is the possession of mankind and understood of all people. We understand it, and can read its lesson in the light of our understanding. Bayreuth has served its purpose, so far as its present regime avails. Then let it pass, unless it can be reborn in the spirit that first brought it forth.

CIRCULATION

Not only the advertisers in any publication, but many of the readers, are naturally interested in the circulation of a paper to which they subscribe.

Now there are all kinds of circulation. There are large circulations which can be cut right in half so far as an advertiser is concerned, for the reason that the people who read such papers have very little purchasing power. Then there are papers of comparatively limited circulation, so far as the numbers of copies printed are concerned, but which reach a considerable purchasing power and thus can give adequate return to the advertiser and all those who are interested.

And finally, there is another class of publications, of considerable circulation, among which MUSICAL AMERICA may be numbered, where each copy is seen by a large number of persons and so the actual circulation, so far as copies printed are concerned, must be multiplied many times.

A reference to this is made in a recent letter received by the editors from Frank N. Teed of New York City, who writes as follows:

"MUSICAL AMERICA is always read with interest and passed along to friends, who in turn hand it to others. My copy is read by more than half a dozen music lovers."

This is only one of hundreds of similar instances in which subscribers inform us of the interest they take in the publication and that their copy then goes from hand to hand.

It will be of interest in this connection to state that recently the Librarian of the Public Library on Fifth Avenue requested that an extra copy of MUSICAL AMERICA be sent, as the copy for which the Library subscribes has by the end of the week, been read by so many persons, that it is not in a fit condition for binding.

In schools, conservatories, public institutions, libraries all over the country, MUSICAL AMERICA has long had an honored place, for the reason that it is generally recognized that whatever it prints in the way of news or criticism or constructive work may be relied upon as honest and authentic.

MORE TEA POT STORMS

The spectacle of dissension is one of the most prominent musical clubs in New York—The Mozart Society—with the resulting formation of a new and rival organization called the "Euphony Society" is not at all edifying. Past years have witnessed more than one of these undignified squabbles and a multiplication in consequence of the number of clubs. As a general rule the reasons for these eruptions are of a personal or social nature. They seem to emphasize that music plays second fiddle to other considerations in the ranks of these feminine assemblages.

If the ladies who regulate them would bear this fact in mind and co-operate for musical rather than disorganize for petty social ends their clubs might command a greater respect among serious music-lovers.

What is the composition upon which pianists will lavish their attention this year—for there is always one such? One season the distinction falls to the F Minor Sonata of Brahms, the next, to the G Minor of Schumann, and so on and so forth. This year we are ready to put our money on Liszt's "Weinen, Klagen" variations—according to the tip derived from a perusal of forthcoming programs. At least pianists are striving to do something "different."

PERSONALITIES



Summer Days and Corinne Rider-Kelsey—"Work! Not while I have my health," says the tramp in the comedy. "Play! Not while I have my health," has been the motto of Corinne Rider-Kelsey, concert soprano, through a crowded season. But the hardest workers must relax some time; and an orchard like the one shown above, as setting for the singer, is an ideal place to rest in, with its gleam of river in the background.

Patti—A recent cablegram from London announced that Mme. Patti hoped to attend the recital to be given last month by Luisa Tetrazzini at Albert Hall.

Ganz—On his recent European trip, Rudolph Ganz, the Swiss pianist, visited the erstwhile battle fronts, as well as the scene of the signing at Versailles of the Peace treaty.

Spalding—A dinner was given by the Friars' Club recently, in honor of Albert Spalding, the American violinist. Prominent musicians, as well as men notable in military circles, were present.

Clement—Edmond Clement, the French tenor, has been created a Chevalier of the Legion of Honor for services to France during the great war. Mr. Clement plans a concert tour in this country.

Jadlowker—Hermann Jadlowker, the Russian tenor, formerly of the Metropolitan, who will soon come to New York, is singing daily, according to newspaper report, to the American colony in the Hotel Adlon, Berlin.

Petri—Eduardo Petri, director of the chorus school of the Metropolitan, is quoted in an interview as saying that "it is to the general restraint of the Anglo-Saxon temperament that the scarcity of great singers among the English-speaking singers is due."

Althouse—Elizabeth Breen, wife of Paul Althouse, American tenor of the Metropolitan, has withdrawn from the concert platform, where she formerly appeared in concert and in joint recital with her husband, and has joined the moving picture forces.

Van Dresser—Marcia van Dresser, operatic prima donna, has been chosen to head the cast of "Fair Helen," the musical comedy by Austin Strong and Charles Hanson Towne, based on the operetta by Offenbach. Richard Ordynski and Josef Urban are the producers.

Ornstein—Recitals booked for the end of September and early October for Leo Ornstein were postponed until later in the season, as the composer is still busy writing music at his summer home in Bartlett, N. H. Mr. Ornstein will give his first recital of this season on Oct. 18.

Nevin—Olive Nevin, soprano, who sang recently at the Lockport, N. Y., Festival was a guest at a week-end party at Allenhurst, N. J., recently, given in honor of Michael Kasanoff, who goes to Minneapolis as assistant conductor of the Minneapolis Symphony. Mrs. Kasanoff is a pianist with no small reputation, who has played for Miss Nevin on her tours near and in New York.

Kubelik—When Jan Kubelik, the Bohemian violinist, comes to America next spring on tour, he will introduce a new violin concerto among others of his own compositions. He will bring with him his own conductor and compatriot, Oscar Nedbal. Ottokar Bartik, ballet master of the Metropolitan, has made all the arrangements with Mr. Kubelik, whom he visited for the purpose at his estate at Bytice.

Coolidge—At a luncheon given by Mrs. F. S. Coolidge, founder of the Berkshire Chamber Music Festival at Pittsfield, Mass., the guests included, among others, Mr. and Mrs. Franz Kneisel, M. and Mrs. Willem Willeke, Mr. and Mrs. Ernest Bloch, Eva Gauthier, Lambert Murphy, Reinhard Werrenrath, Harold Bauer, and Frederick A. Stock. The next day, Mrs. Coolidge gave a reception for Ernest Bloch, whose sonata won the prize.

Rachmaninoff—There is a good story going the rounds of musical publishing circles to the effect that Sergei Rachmaninoff, the noted Russian composer, has been frantically trying for the last few weeks to secure the scores of some of his own compositions, but without avail. They had all been purchased by anxious orchestra leaders, who are preparing to feature Rachmaninoff piece de resistance of the season's menu.



POINT AND COUNTERPOINT

By *Cantus Firmus*

A PRAYER

O Mighty One: We are being published in a strange plant; preserve us from the vagaries of alien hands; may they deal reverently with the names of Beethoven, Tchikowkix, Bachman—xfg eT dm fois inoff, may our headlines be printed in the proper types, and above all, keep the proof-readers on the job.

SO MOTE IT BE!

CANTUS FIRMUS.

*No offense to the Big Six.

Probably It's Bohemian for "Good"

"It was too bad, because I had taken out my first papers declaring my intention to become a Per 2 Deupto's, en, fthevbgkupkj American citizen."—The New York Globe, quoting Emmy Destinn.

Exclusive Musical Clubs, Tailors and a Tale of a Restaurant

Several years ago there was instituted on Broadway a restaurant which took pains to herald the news that only persons in *costume de rigueur* would be admitted within its portals. The ukase of this proprietor (a member of a respectable family of tailors, if we are rightly informed) appealed to some bloods who saw in the order a recognition befitting their new-found ideas of fiancilio-social caste. To make the story fit our corner the exclusive restaurant and its blooded proprietor came to grief in a vulgar bankruptcy court amid the ribald merriment of New Yorkers.

And now we hear of the disruption of the musical organization which has emulated the

example of the lamented restaurant man. A couple of years ago we called attention in these columns to the ludicrous attitude of the organization in excluding from a concert visitors who had donned ordinary Tuxedos instead of the demanded *costume de rigueur*.

Moral: Keep the social and musical issues separate in all "exclusive artistic enterprises."

From Correspondence, Never Mind Which City.

His program opened with the Tartini Sonata. This was followed by the Spohr Concerto,—the first concert performance in America. Another number was the Jewish theme "KAL NEDREI," by BURCH.

Dear *Cantus Firmus*:

A contemporary musical journal publishes the following headline "Wiesbaden Maids and Music Please Allied Soldier Boys."

Where, oh where is the Party of the Third Part in the Luther Triptych?

J. A. H.

Contributed by N. J. C. of Portland (Ore.), Whom We Thank.

An enthusiastic talking machine dealer of the Pacific Northwest advertises the instrument he carries, as follows:

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Our heartfelt thanks to C. P., J. A. H., B. R., M. S. F. G. and the others who performed the noble relief duty in this corner during the past three weeks.

CANTUS FIRMUS.

IN CHICAGO MUSIC SCHOOLS

Chicago, Oct. 7, 1919.

THE weekly concerts of the Chicago Musical College will begin in the Ziegfeld Theater, Saturday morning, Oct. 11. Previous to the concert Felix Borowski will give the first of a series of lectures on the history of music. Victor Poland, student of Leon Sametini, has been engaged by Ossip Gabrilowitsch as first violin in the Detroit Symphony Orchestra. Gurle Hausch, also studying with Mr. Sametini, has been engaged for a fourteen weeks' tour by the Edison Phonograph Company and Mildred Brown and Viola Alfont for an extensive chautauqua tour.

Robert Barron, student in the violin department of the Chicago Musical College, has been engaged as first violin in the Portland (Ore.) Symphony Orchestra.

Three students of the vocal department of the College—Olive Lacy, Madeline Reed and

Ann Leonard—have just returned from successful concert tours.

Joyce Hazel Hetley, a former student of the College, has been made a member of the faculty of the Oberlin University School of Music.

Edna Cunningham and William Häuser, the last of the nine members of the American Conservatory faculty who joined the colors, have returned from France and resumed their duties at the institution. The American Conservatory students' orchestra resumed its rehearsals Monday afternoon, Oct. 6, under the direction of Herbert Butler. Louise Winter, soprano, recently appeared in recital at the Hyde Park Hotel.

French Artist Interests Charleston, S. C.
CHARLESTON, S. C., Oct. 1.—A large audience last evening gathered at the King Street School of Music to greet Mlle. Sul-

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Thaddeus Rich

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BUENOS AIRES PAYS TRIBUTE TO MERO

South Americans Admire Art of Pianist In Half a Dozen Concerts

BUENOS AIRES, Aug. 26.—Mme. Yolanda Mero, the distinguished pianist, who has been in South America since early in the season and who has appeared extensively before the musical public here and in other important cities, has been accorded a recognition which has equalled, if not exceeded, in enthusiasm that which has been associated with such names as Rubinstein, Paderewski and Kubelik. This success has been even more noteworthy because of the fact that Mme. Mero came here entirely unheralded.

She began with a rather small audience at her first concert, but since then she has completely filled the Odeon Theater and her sixth concert there, which took place yesterday, was before a capacity audience which was enthusiastic to a degree which must have been a source of great satisfaction to Mme. Mero.

The newspapers have been unanimous in declaring Mme. Mero one of the greatest pianists that has ever visited this country. It has been a pleasure and satisfaction to Mme. Mero to have received such whole-hearted and almost instantaneous recognition of her art.

As a consequence of her success, in addition to the six recitals she has already played here, she has been engaged for six more in this city and quite a number in some of the smaller towns of Argentine Republic, such as Rosario, Cordoba, Bahia Blanca and La Plata and she could play a large number more if her concert engagements in North America permitted her to remain here any longer.

Mme. Mero was accompanied to South America by her husband, Herman Irion, who is associated with Steinway & Sons New York.

Tagrine

Povla Frijsen opened her present season with a recital at Wells College, Aurora, N. Y., on Oct. 2. Besides a lengthy tour in conjunction with the Salzedo Harp Ensemble Frijsen will appear in many recitals. There will be the usual two in New York and two in Boston.

Strauss and Weingartner Face Operatic Battle in Vienna

Composer's Operntheatre and Conductor's Volksoper Will Clash in Rivalry this Season—Impossible To Fill Demand for Seats—His Food Supply Confiscated, Strauss is Reported to be in Want—Conservatory Re-Organized Under Löwe

—Vienna, Sept. 10, 1919.

NOW, that Richard Strauss has arrived in Vienna and taken charge of the musical direction of the Opera theater, an active rivalry between that and the Volksoper is in prospect and will undoubtedly contribute greatly to make this city an even greater center of musical attraction. In spite of the raised admission prices, it is even now impossible to fill the demand for seats. The harassed denizens of this now republican city are eager for a few hours of surcease from the anxious care of the time and to obtain their fill of music, if not of food.

Director Strauss may now be in the latter difficulty himself, since his forthrightness in providing himself with supplies proved unavailing. For at the German border his supplies were peremptorily confiscated: to wit five hundred eggs, 150 pounds of flour, 100 pounds of lard and 120 pounds of sugar. Thus he found out the truth of those familiar lines by Burns: "The best laid plans of men and mice oft gang agley." He has often had occasion to find plans of his work made public, but this is certainly the first peep into his own empty larder. He is sure at least of sympathy, and escapes envy.

Two days before the former customary opening on the old Emporer's birthday, and one day before that of his younger successor, the Opera theater started on its coming season. Its doors opened to admit a summer audience to a summer performance of Wagner's "Meistersinger," indolent in its course and mediocre in character, since many of the principal singers were still absent, and others had sent in excuses. On August 31 the Volksoper began its work under the leadership of Felix Weingartner with a spirited presentation of the same opera.

Herewith the musical season may be said to have begun. Several days afterwards the Volksoper gave a performance of the "Flying Dutchman," with new cast and scenery, which merits unstinted praise.

Singers' Strike Ends

An extended strike of singers and actors and stage employees came to a fortunate end before the opening of the Volksoper, with which it threatened to interfere. Lucille Mareel, enters the company there on Oct. 1.

As to concerts, there are only several announcements of good things coming. Two concerts by the Ukrainian a Capella choir are to take place next week, its productions in July having proved eminently successful. There will be five symphony concerts during the winter, arranged by the Quartet of artists, Bruno Walter, Erich Korngold, Ferruccio Busoni and Wilhelm Mengelberg. Among the works to be performed are Mahler's Sixth and Seventh Symphonies, his "Kinder-totenlieder" and "Lied der Erde." The annual subscription concerts of the Tonkünstler and Concertverein Orchestras will take their usual course at the respective concert halls, the Musikverein and the Konzerthaus. Outside of its Vienna performances, the Rosé Quartet has contracted for tours in Spain, Holland and Scandinavia, while Moriz Rosenthal is to give a series of piano recitals in Paris, and in other cities of France, a progress as is seen, from neutral countries to a hitherto hostile one.

The former Music Academy has been thoroughly reorganized and now bears the official title of "Staats-Akademie für Musik und darstellende Kunst". Its plan of study has been greatly extended, its Director is now as already stated on a former occasion, Ferdinand Lowe, and the admission fees are raised fifty to sixty per cent. In this it but follows the general rule of increase in prices, and very modestly so, four

and even five times the former rates being frequent. Nevertheless because of the present valuelessness of the Austrian crown, fifty of them being now the equivalent of one dollar, Americans, who can have such splendid opportunities for the study of music in Vienna, will find that their money goes so far as to make little difference from ante-bellum prices, nay, making them appear even less. It is possible to live in a first class pension in Vienna for fifty crowns or one dollar per day, and these pensions can procure sufficient food supply from the underworld dealers. The most expensive concert seats cost twenty-five crowns, or fifty cents, and the best, box seats, at the two opera houses range from twenty-four to fifty crowns, or about one-half to one dollar. Garments, to be sure, are very dear, but one can come well supplied with these.

The composer Franz Schreker has just completed two new opera librettos, one of them in two acts entitled "Memnon," the other in three acts, named "Irrelohe." The poet-composer is at work on a score of the latter. The text of both works will appear in print shortly.

Occasionally at an afternoon musicale one has pleasant surprises: At a recent one the writer met a young American singer, Alice Lippe, who was born in Chicago and is the daughter of a well-known correspondent here for American and English newspapers. She has nearly completed her studies and has a well-trained, powerful, dramatic mezzo-soprano voice of that rare, dark coloring which so distinguishes Madame Cahier, likewise a compatriot. Miss Lippe's personality also eminently fits her for a stage career, on which she is about to enter.

From readers of MUSICAL AMERICA in New York, California, Oregon, and intermediate states, the writer has received such gratifying acknowledgements of her letters from Vienna that, unable for lack of

time if not of wish, to reply individually to each kind writer, she takes occasion to here express her most hearty thanks.

ADDIE FUNI

Parish Williams, Baritone, Prepares Varieté Program for Debut

When Parish Williams, the young American baritone makes his New York début i recital at Aeolian Hall on Monday evening Oct. 13, he will present an interesting program. An aria from Haydn's "Orfeo," Handel's "Come and Trip It," the old English "Have you seen but a Whyte Lili Grow?" and Durante's "Vergin, Tutto A mor" introduce a program that contain in addition a new group of Scandinavian songs by Sinding, Victor Bendix, Lang Müller and Grieg, French songs by Godard Widor, Duparc, Georges and Wekerlin, while in the American group will be heard Silber's "In Memoriam ("Yohrzeit")" Lane's "The Little Fisherman," Redman's "Rose-dark the Solemn Sunset" and Trebarne's "The Wild Ride." Elmer Zoller will be the accompanist.

Harold Lowden Aids In Improving Music of Churches



Harold Lowden, Organist and Composer

PHILADELPHIA, Sept. 22.—This is a day of specialization, and to his early decision to specialize, C. Harold Lowden, the well known, young Philadelphia composer, attributes his success.

Mr. Lowden says that Church and Sunday School music has always held a special fascination for him and he decided to give particular attention and study to this branch of composition. Last year his "Services for Special Days" had a circulation of more than three millions of copies in the Sunday Schools alone. He has also recently edited three Church Hymnals, one of which was for use by the Missionary Board of a large denomination, in Egypt.

Notwithstanding the fact that he is music editor of a successful Church and Sunday School publishing house, and musical director and organist of a large city church, Mr. Lowden finds time, occasionally, to write a secular song, or a piano or organ number. His "Series of Better Grade Songs," consisting of six secular numbers, are receiving very favorable comments from singers and teachers, who are giving them wide circulation.

BRIDGEPORT, Conn.—The Connecticut State Singing society meeting on the evening of Sept. 21, decided to hold the annual prize singing contest between the singing societies of this state at Bridgeport in 1920. The exact date will be decided by the board of directors in January. The last prize singing contest of the Connecticut State Singing society was held in New Britain in 1916. The contests were discontinued during the period of the war.

OMAHA, Neb.—Will Hetherington, violinist, who was in the Federal service, for several years has recently been demobilized and has taken up his musical activities.

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Kate S. Chittenden As An Educator

Watching the Dean of The American Institute of Applied Music Give a Lesson—Bringing the Human Element Into the Teaching of Piano

KATE S. CHITTENDEN, the Dean of the American Institute of Applied Music, is the "power behind the throne" for most of the music students who daily pass up and down the steps of its brownstone front directly opposite Central Park. She may be found there hard at work almost any day in fall, winter, or spring—always the same; busy, energetic, efficient, accomplishing more in a single day than most of us could cover in a week. Her summers she spends at Murray Bay in Canada, but never has she been known to take a real vacation. She comes back to the city after her two months' respite from actual teaching, enthusiastic over the mastery of an incredible number of Bach fugues, or the completion of a new edition of some music-library, and yet apparently as ready to dive into the winter's schedule as though her days had been spent in the idleness of hammock and porch that spells vacation to the majority of toilers.

Ostensibly Miss Chittenden is one of that great army known indiscriminately as music-teachers. Indeed if you asked her her occupation, especially if you did it with an air of polite curiosity, you would probably receive a brief, "Piano-teaching, and I use a Steinway." But should you be so fortunate as to study under her (and with her, for you are both learning a new lesson in human nature, whether you will or no), then will you discover how inspiring education in piano-teaching may be.

A Lesson on Haydn

You come to your class-lesson with perhaps a Haydn sonata which you have diligently practiced until you are note-perfect—and little else. To Miss Chittenden, however, you are not simply a "pupil here for a lesson on Haydn." You are an individual, a living soul trying to express yourself to the world, and this little grey-haired woman who looks you through and through with her keen brown eyes is going to help you give your message as best you may.



Kate S. Chittenden, Dean of the American Institute of Applied Music of New York

She asks you to wait a moment before beginning and then turns to her class.

"This sonata which Miss —— is about to play for you was not written for our modern piano, but for the piano of Haydn's day. The sound he had to work with resembled in quality that of a mandolin, and was similar to the tone of a harpsichord."

Unconsciously your tense hands relax a little. So that was the reason back of that airy persiflage of trills and turns—you hadn't known that, and had tried in vain to make the whole thing rumble. As if a mandolin tone could convincingly rumble!

"This is one of the last two sonatas written by Haydn, when he was an old man," she continues, resting one hand in loving intimacy on the music-rest. "He was at the time under the inspiration of an accomplished English woman, widow of the Queen's Music master, John Schroeter."

Another knot in your nerves unties itself. You hadn't realized Haydn was once a real person with human emotions. You lean forward intently listening.

"His wife was a peasant like himself, but she was a perfect shrew whom he left when he went to live with the Esterhazys in whose establishment the musician was rated on an equality with the cook."

You feel a sympathetic response rising in your heart for this poor old artist whom the prince valued so lightly, and you long to make his music loved as though to repay him in part for his trials. You have forgotten your fear, or your conceit; your entire subconscious attitude has changed and with it your outward bearing.

Without in the least comprehending your own feelings in the matter, you thereupon play the sonata and astonish yourself by your new vision of the man through his work. Because of this suddenly new interpretation which has been unfolded before you, you find yourself wanting to make an entirely different rendition from what you had anticipated and consequently you play it rather badly. Unless you make some glaring error you are not stopped until you finish, and then you are met with a flood of constructive criticism.

"May I sit there, please?" and you relinquish your seat gladly, again forgetting yourself and your timidity in your eagerness to learn how to make this beloved composer's work radiate both his thoughts and your new born feeling for him.

"In the first place, you need more decision. Never be afraid to say what you think, either on the piano or in your daily living." The first motif and then the second stand out clear and true as she illustrates for you.

"Make your staccato crisper. Call it 'stick-it-o' if you like, but make it clean cut. Haydn was accustomed to writing for the orchestra of his day and he used orchestral effects again and again in his pianoforte work. Listen—can't you hear the violins in this passage?"

And so the lesson goes. Finally you play the movement again to clinch in your mind the many fine points that are to help you to become an appreciative interpreter of Papa Haydn, for in you has been awakened a hitherto dormant response to the man and to his art.

Miss Chittenden seems to have been blessed with a feeling of kinship for all humanity. Perhaps that is why you never resent her keen appraisals of your character. So long as you are earnest, so long as you are honest, you are never too handicapped for her to be interested in your development. Are you practicing at home under difficult conditions? Somehow she manages to find it out and to make allowances for you. Have you some defect of vision or hearing? You find yourself un-

ostentatiously given a front seat in class and especial attention outside. Are you painfully slow to learn? You meet unending patience and unfailing kindness. Are you trying to bluff your way into her good graces? You come up against a blunt frankness and an open criticism that sheers away your self-complacency and leaves you quite ready to act upon helpful suggestions. She says, "All honest effort must come in the end. There can be no waste of striving in the right direction."

She proves a constant inspiration to those who know her, and not by precept only but by deed. She indeed "educates" all who come in contact with her for in response to her dynamic stimulus there is reflected out all that is best and truest in others.

"Teaching," she tells her classes in pedagogy, "is not to demonstrate personal theories but to get results from others. Strive for the evolution, the betterment of your pupils, not for personal glory. Study the child and to him fit your lesson. The ready made lesson slipped upon any child's shoulders cannot result in the progress of his inner being, which is after all the chief aim of any and all education."

MURIEL TILDEN.

Emma Roberts Opens Her Season on Program with Emily Gresser

Emma Roberts opened her season at the third New York Globe concert at the DeWitt Clinton High School Auditorium on Oct. 1, when she sang for an audience of more than 2000. The contralto was in good vocal condition after her summer-rest and gave the club members a delightful program. Walter Golde furnished most satisfactory accompaniments.

Emily Gresser, the young American violinist, also appeared on the same program and won a generous share of the audience's approbation. She played the Bruch Concerto and a group of shorter numbers, including her own arrangement of an old Chassidic dance. She also played several encores.

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BOOKS VIEWED AND REVIEWED

IT is perhaps to be regretted that Pierre V. R. Key, music critic of the *New York World*, saw fit to strike quite the Boswellish attitude he has assumed in "John McCormack; His Own Life Story." But that noted Irish singer, when one is permitted to get a glimpse of him between the showers of the biographer's adulatory outpourings afloat the tenor's shoulders, hands, game of golf, play at tennis, running of a motor boat and what not, looms up as very much man, a good fellow, and a great artist whose attitude towards other artists is most commendably broad and fine. Also, one glimpses McCormack as "Irish of the Irish;" with all the loveliness as well as the impetuosity of that delightful race; with their gregariousness, their intense affection for home and family, their depth of sentiment, and to boot a strong religious feeling.

The scene of the book is set at Mr. McCormack's villa, "Rocklea," at Noroton, Conn., and one is given to understand that it developed in a series of conversations between Mr. Key and the tenor. The especial value of the volume, of course, lies in Mr. McCormack's photographed letter of endorsement, naming it as his "one and only authorized biography." Many of its reminiscences are well worth the setting down. As for instance, those of the tenor's early school and college training, the former in the Marist Brothers' School at Athlone, the latter as an "exhibitioner" in Summerhill College at Sligo.

"At eighteen," says Mr. McCormack, "the determination to become a singer was a seed firmly implanted in my mind." He does not deny the story that he took a stroll in Phoenix Park on a glorious afternoon when an examination for a postal clerkship was toward, or that he forgot in his absorption in nature and song that there was such a thing as an examination. "I probably could have passed," he says. "But the postal clerkship, had I secured it, would have been mechanically filled. My alternate, if we may call him such, no doubt served the government more efficiently than I would have done. . . . It was about that time (1903) that my friends one and all, began proffering advice. . . . I was destined to have a singing career and was a fool not to see it. I let myself fall into the ways of their thinking, and before winter had passed music had me for a life votary."

His first position was as a choir singer at a salary of \$125 a year and he remembers to this day that he walked out "a happy young man" on securing it. Shortly afterward he won the gold medal at the Feis tenor contest and he calls that date, May 14, 1903, the pivotal day in his career. It was doubly so, for at this festival there was another prize-winner, Lily Foley, a soprano, who afterwards became Mrs. John McCormack. It was an especially interesting year, again, in that Mr. McCormack heard his first operatic performance, the "double bill" of "Cavalleria Rusticana" and "Pagliacci." The two tenors were Francis MacLennan, American, and Philip Brozel, Englishman, and Mr. McCormack

"John McCormack, His Own Life Story." Transcribed by Pierre V. R. Key. (Boston: Small, Maynard and Co.) Pp. 433.

speaks with generous admiration of MacLennan's voice and style.

The tenor's first visit to America came at the instance of a certain Mr. Riordon, who engaged him to appear twice a day at the Irish Village in the St. Louis World's Fair, in return for transportation and a ten-pound weekly salary for six months. This, says the singer, "loomed a fortune to me;" and he accordingly sailed on the "Lucania." His future wife was engaged by the same impresario as the other representative Irish singer. Six weeks after the engagement began, Mr. McCormack terminated it because, as he explains, he considered a certain act insulting to the whole Irish people. In 1904-5 he heard Caruso for the first time, made his first phonograph records, and arranged to go to Italy to study. It is characteristic of the singer's attitude towards the great of his own art that he mentions his first hearing of Caruso as one of the great events of his life.

"When I listened to the opening phrases of Puccini's music, sung by that indescribably glorious voice as Caruso alone could sing," he says, "my jaw dropped as though hung on a hinge. Such smoothness and purity of tone, and such quality; it was like a stream of liquid gold."

In Milan he studied with Vincenzo Sabatini; and his description of the boy of twenty, as he was, standing before the maestro and the Signora Sabatini, awaiting the verdict, is most appealing.

"You have come to ask me if I will take you as a pupil—and that I will. But I cannot place your voice." My heart felt a lump of lead at those portentous words. "I cannot place your voice," the maestro said, "because God did that."

First Operatic Appearances

In 1905, Mr. McCormack appeared in opera, Mascagni's "L'Amico Fritz" and Dupare's "La Cabrera." "I believe it would be within the full truth to say that I was mildly accepted," he remarks of his reception by Italian audiences.

Of his teacher Sabatini, whose understanding and sympathy were as useful to the singer as his careful grounding, the singer speaks in the highest terms of affection. After the conclusion of his study with the teacher, McCormack sent him more pupils than Sabatini could find time to accept. Fame was still a long way off in those days, however. After his marriage in 1906 to Miss Foley, as he tells, he made the suggestion to a company for which he had previously made twenty-five song records, that he go over certain records which might have been slightly imperfect. He thought that some advertising of his return from Italy would also stimulate their sale. The manager, however, simply observed that any records Mr. McCormack might make would be useless to him.

Opera seemed to offer even less chance just then than concert for rapid success. Mr. McCormack sang for Charles Manners of the Moody-Manners Opera Co. and was told: "If you could only act as well as you sing, I'd give you twenty pounds a week." This brought the retort from the young Irishman to the effect that: "if I could act as well as sing, I would be Covent Garden I would seek, instead of a position with this company."

A tour to Italy seeking operatic engagements, resulted nowhere. "I sang audition

after audition and opera house managers listed and passed me on. But auditions are not a fair criterion; and my nerves never allowed me to do myself justice by them."

Even hotel engagements at a guinea apiece meant something in those days to the struggling artist, and although, as he says, the experience was valuable in gaining him ease and facility of appearing before audiences, it was a hard time; and that went on during the fall, winter and into the spring of 1907. "I began, during those dark days, to ask myself," he says, "if I had not been ungenerous in asking the woman I loved to share with me those troublous times." But Mrs. McCormack proved a real helpmate. "You are destined to win, John;" she would reiterate.

The Turning-Point

Finally in March, 1907, came the first ray of real promise in the tenor's engagement to sing at two of the famous Boosey Ballad Concerts in London. "More than one singer rose or fell through them," explains the biographer. "They were held in Queen's Hall on Saturday afternoons, were attended by the smartest of Londoners as well as by the masses, and musicians of position always attended them." Established artists always found admirers to greet them, and these connoisseurs—amateur and professional—inclined invariably a listening ear for the new-comer and a critical ear it was." At this concert, Mr. McCormack's success, according to Arthur Boosey the manager, exceeded all expectations; and the second went if anything better than the first. The two events marked the turning point in the singer's career, as the tenor himself states. "I never was unfortunate enough to drop backward. There came disappointments, trials and obstacles to overcome; but the drudgery and heart-aches were past."

Eva Gauthier, the Canadian soprano, introduced just at this time McCormack to Sir John Murray Scott, art critic and music patron, who became his intimate friend and enthusiastic supporter, and to whom he soon owed his first chance to sing at a symphony concert, under Henry Wood's baton. The first Boosey concerts also began the tenor's now long-held relations with Arthur Boosey's management. He considers one of his most prized possessions, he says, a life-contract which he holds with them, to sing at any Boosey Ballad Concert he may designate, with the highest appearance fee ever paid. Willie Boosey, first cousin but business rival of Arthur, offered the young tenor his own price for appearance, but was refused. "Arthur Boosey gave me my chance when I needed it," McCormack said, "and I shall always remain with him."

Sings at Covent Garden

After three successive auditions, McCormack was finally engaged to sing at Covent Garden. Of his answer to the manager's offer: "I didn't tell him so," he remarks, "but I would have sung for nothing. I only answered, 'I thank you, very much. If I once get into Covent Garden you will never get me out.'"

For seven successive seasons after that 1907 début, Mr. McCormack appeared at Covent Garden. His account is an interesting one of the début of the twenty-three year-old singer's terrors that first night; of the kindly and encouraging treatment of him by Sammarco, the well-known baritone who went out of his way to come to the newcomer's dressing room with a pleasant word: of the entrance, "cold as ice," and the "tired but happy" feeling when all was over. Of Tetrazzini's kindness to him in successive appearances he says that it "cannot be overestimated."

Some of the singer's experiences at this time included an audience with Pope Pius X., which he describes interestingly in detail; singing at musicales for King Edward and for Queen Alexandra; a gala performance in honor of President Fallières of France; meetings with the Dowager Empress of Russia, the King of Portugal, and many other notable persons.

"The greatest tragedy that ever befell musical New York," Mr. McCormack says with conviction, "was when the Manhattan Opera House closed its doors in 1910." Of the man Hammerstein himself, he says: "He had vision—He just sensed a thing, in that instantaneous way of his; and generally he was right." Certainly this was proven in his initial remark concerning McCormack:

"With that voice," said Oscar, "and his Irish name,—what a career he could have in concerts." With "Mike," as he always called McCormack, Hammerstein always maintained the most cordial relations; and though harder times followed on the first season at the Manhattan in New York, when the artists were as the tenor describes, "like one happy family," still the harried impresario was always serene with his young

Irish "find." He admitted, towards the end of the season, that he was "probably through." "But you will be taken care of," he said. "Tenors such as you are rare." And when Oscar Hammerstein's time came, and the last rites were paid to him, it was the same "Mike" who said at his own request, at the funeral of the dead impresario.

Tributes to Associates

Of Fritz Kreisler, also, the tenor speaks with deep friendliness and admiration; of Donald MacBeath and Edwin Schneider, violinist and pianist respectively who had accompanied him on tours, he pays deserved tribute; and to his meeting and subsequent delightful relations with Charles Wagner, the noted manager, and his associate, Denis F. McSweeney, the singer devotes a whole page of grateful testimony.

His Australian concert tour, in Nellie Melba's company was a great triumph; and his first and succeeding American tours under Mr. Wagner's management, if possible, more so. Had the war not broken out the tenor's artistic conquests would have included singing with Lilli Lehmann's *Don Ottavio* in "Don Giovanni," and in the leading tenor part of Mozart's *Seventh Mass*; a distinction forever removing the singer from the ranks of popular or even adored singers and placing him, as H. T. Parker of the *Boston Transcript* said after a series of four Boston concerts: "Idol of the popular audiences, if you will, but on the way also to be the idol of connoisseurs of song." John McCormack is truly, as he has been described, more than a favorite with Americans; he is an American institution; but he is also adding to his artistry daily.

C. P.

Chalif School of Dancing Reopens

The Chalif Normal School of Dancing reopened on Sept. 27 with about 200 teachers and pupils. Classes of amateurs have been formed, as well as of stage professionals.

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A Glimpse at the Work of L. A. Torrens

How the Well-known Vocal Teacher Conducts His Classes in Lake Geneva—His Belief in the Training of the Young Voices

WARMING is the field of vocal teaching with innumerable of the mediocre and a few of the great. Loud is the prating among the former of respiration, of breath control, etc.; the latter, however, are silent, pointing to their pupils to bear witness to the excellence of that elusive thing signified as "method." Among these last is L. A. Torrens.

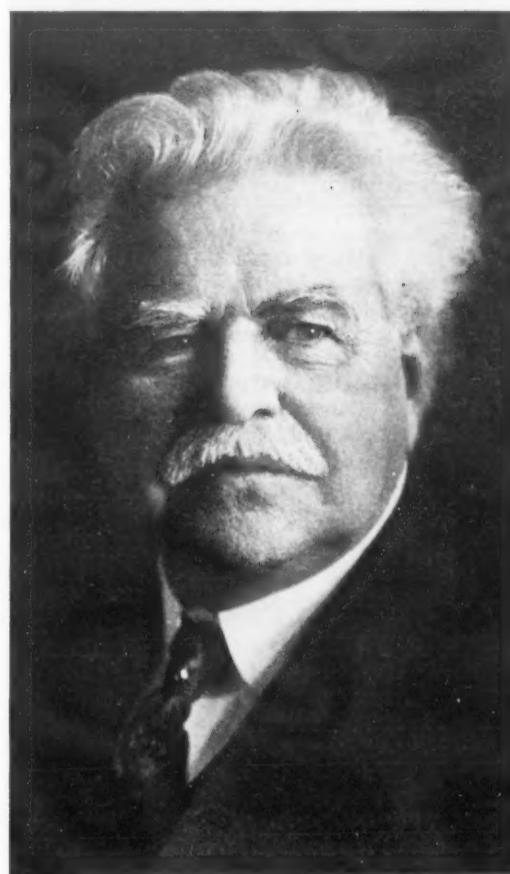
Although Mr. Torrens has been teaching in New York, it was in Lake Geneva, during his summer classes, that the writer heard most of his work. There is a pristine beauty about the Wisconsin country which would make mediocrity the more conspicuous. Certainly, natural beauty makes a test upon our art far greater than the crowded city, and to this test the work in Mr. Torrens's classes was certainly found equal.

Mr. Torrens's personality is one to inspire immediate and singular attraction. An exceeding gentle face is crowned by hair of a whiteness Meredithian, and there is about him an understanding gentleness of voice and manner.

Toward his pupils during an entire day in which the writer spent seeing his work, his attitude never once lost that friendliness. Never once did he become the teacher, he was invariably the friend; and the slightest misunderstanding was overcome by a cheery word and jest—for genuine humor is another of Mr. Torrens's gifts. Even after a day of constant teaching late afternoon found him perhaps physically fatigued but with spirit still alert and cheery.

Aside from the inspiring presence, it was Mr. Torrens's work that was unforgettable. During the morning Mr. Torrens had gathered some twenty of his pupils together for a demonstration and musicale. The first part of the morning was spent in exercises, consisting of the ensemble production of tone, which proved as consistently fine as any ensemble body the writer has ever heard. In one exercise, particularly, was the result excellent, when the class sang one of the English folk-songs together, "Annie Laurie." I believe the result was as close to a group of violins as a group of human voices could be. The pitch was unswerving, the tone absolutely clear.

The short concert which followed was a delight. During the singing of some ten pupils, different as the voices were, the pitch, the emission, was splendid, and there was constant economy of voice and concentration of tone. Among his pupils who sang, the work of one, a coloratura, was especially notable. This pupil, as I learned later,



L. A. Torrens, The New York Vocal Teacher

has been studying with Mr. Torrens for twelve years, since she was nine. She came to Mr. Torrens in order to correct an especially unpleasant speaking voice, and has been studying with him since. Her pitch, that bug-bear of most coloraturas, was perfect, her tone and *fioratura* passages, splendid. New York is to hear her next year, and shall undoubtedly mark her out.

This last pupil's work particularly illustrated an interesting point in the work of this teacher, whose methods suggest those Italian *maestros* of the golden days of *bel canto*. Mr. Torrens believes implicitly that children may learn to sing almost as soon as they do to talk, and that everyone may learn to sing beautifully. The fact for instance, that his pupil has been studying with him since she is nine, and that some twelve years of work with him leave her voice pure, instead of torn to shreds, speaks volumes for the method. Similarly, a demonstration of Mr. Torrens's work with children given last season at the David Mannes School, occasioned one of the loveliest vocal demonstrations of the year.

About speaking of his work, Mr. Torrens is entirely reticent—and it is only from his pupils that one must learn of his work and experiences. A lover of nature, he sought for the greatest inspiration in his native woods of Maine, where he spent his early years. He began the study of harmony,

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theory and orchestration when he was ten, afterwards studying singing. To the days spent in studying natural beauties, however, does Mr. Torrens attribute most of his musical sense—which means his acquisition of color and poetry in his work.

Mr. Torrens's love for the ensemble launched him while still very young upon his life work, choral conducting and teaching. He organized and conducted festivals given in Maine by the Maine Central Railroad.

One especially of these is remembered, this being on the occasion when the American and Canadian Railroads met and a great choral celebration was held in the woods of Vassalboro. General Grant, James G. Blaine, and many other notables marked the occasion by their presence.

His years in teaching at Boston and later in Chicago were crowded with constant work of this kind. In 1894 he went to Chicago, organizing choral societies in Rockford, Aurora, Jamesville, Beloit and Freeport. For six years Mr. Torrens took charge of the festivals in Omaha, held by the Apollo Club. His latest years have been spent in teaching in Chicago, but last year, finally, giving in to the urging of his pupils, he came to New York, and became associated with the David Mannes School.

This season Mr. Torrens is again to be in New York in connection with the work at the Mannes school. He will also give demonstrations and illustrated lecture-lessons of his work with children, showing the results of his method in pupils ranging from seven years old to twenty-two.

These are things to look forward to for in these days when modesty among vocal teachers is almost unknown, Mr. Torrens for this alone, would be unique. But coupled with that modesty, he embraces the art of the master. A strange combination is he. To a tremendous understanding and humanness, he adds great love of singing and teaching, and a rare psychic quality which place him, certainly, among the great.

F. R. GRANT.

Among the recent engagements which have been booked for Mlle. Vera Janacoplos, soprano, is an appearance with the Boston Symphony on Nov. 13 under the conductorship of Pierre Monteux.



Kate Wilson-Greene and 'Tom' Greene at Atlantic City, N. J.

Kate Wilson-Greene, the Washington, D. C., manager of concerts, and her husband, Tom Greene, the well-known singing teacher of that city, have returned to the national capital, having spent their vacation at their cottage at Atlantic City.

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"It is an honor to have the opportunity of writing of Mr. Kreidler's work, but it is impossible to find words with which to properly describe the dramatic force, the faultless diction, and the rare timbre which combine in placing this artist in the front ranks of the world's great singers. The singing of the 'Star Spangled Banner' by Mr. Kreidler closed the most notable vocal program ever given in this city."—RACINE TIMES CALL.

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NEW MUSIC VOCAL AND INSTRUMENTAL

SONATA FOR VIOLIN AND PIANO.
By Guillermo Uribe Holguin (Paris:
Alphonse Leduc)

Though this fine new violin sonata comes to us from Paris, its composer is an American in the broader sense for Guillermo Uribe Holguin is a native of the United States of Columbia and is that country's foremost creative musician and head of its National Conservatory in Bogota. And it is an interesting proof that the increasing creative development of serious music in the United States is beginning to find a reflex in South American countries.

Señor Uribe's sonata is a work of decided freedom and originality and eminently violinistic. It has been developed in three movements and, if in this respect it follows the traditional sonata form, it is nevertheless as regards its musical character and content absolutely modern in spirit. This, of course, is not strange, seeing that the composer is a friend and was a favorite pupil of Vincent d'Indy. The first movement, *Assez anime et passionné*, common time, embodies themes of virile sweep and the bold melodic lines of the string instrument are supported in the piano part by figurations and cord progressions of characteristic harmonic quality. There are some exquisite lyric moments in this movement, as for example, on pp. 6-7, *Expressif et un peu inquiet*; and, p. 12, *Calme*. The second movement, *Tres lent*, is in the form of a theme with five ingenious and contrasting variations. The harmonic richness and delicacy, the beauty of workmanship, the imaginative warmth of this movement afford a very notable proof of the young Columbian's creative gift. But it is in his final movement, *Vif et joyeux*, in 2-2 time, that Señor Uribe gives freest rein to his imagination. Certain recurring rhythmic oppositions of triplets and quintuplets, of triplets and two notes only lend the more flavor to the animated vigor of this glowing, colorful finale. If the other two movements, though with a marked personal note, show modernistic French tendencies, this last is purely the composer's own. It has a fine exotic flavor, a kind of aboriginal piquancy of rhythm, of melody that suggests that a native Indian theme may at times lurk in the Columbian musical woodpile. And it is an immensely stirring and effective movement to bring to a close a work of real distinction in thought and working-out. When American violin sonatas are considered for American programs a work of this type might deserve examination, not so much because of the fact that in a broader national sense it may be eligible, but on its own merits. And it is a promising forecast of what we may expect of the Colombian composer's string quartet, now in press.

TREE TOP TUNES FOR TINY TOTS.
By Helen Phillips Eddy. (Boston: Oliver Ditson Co.)

"Tree Top Tunes" is so attractively garbed—one of the tiny tots, a blonde, stretching out chubby baby hands to a brilliant orange and black bird away on a bough—that no one would suspect that it

had an educational purpose. Yet in a foreword, Miss Eddy tells us that "These little bird songs have been written with an educational idea in view." On the page facing the songs are comments on the birds, exact bird calls have been used in the little melodies, and information as regards the habit and appearance of the birds in the text is "absolutely authentic." Musically the little melodies are charming, and the bird calls are introduced with real art. This, we judge, is what is going to make children like them—the appeal of fresh, sparkling melody and happy descriptive texts—and not the educational lure. At the same time there is no doubt but that the tiny tots who sing these engaging little tunes will have impressed upon receptive minds many a fact worth remembering about America's feathered songsters. And these "Tree Top Tunes" include the bird calls of some twenty of our most melodious forest recitalists, among them the bobolink, the blue-jay, the meadow lark, the Phoebe-bird, the quail, robin, song sparrow, thrush and whippoor-will. Miss Eddy's book is a really valuable addition to the literature of child song.

PUBLIC SCHOOL CLASS METHOD FOR THE PIANO. "Public School Piano Class Reader No. 1." By T. P. Giddings and Wilma A. Gilman. (Boston: Oliver Ditson Co.)

Of these two books the first, the "Public School Class Method," is a text book for public school teachers of piano music. In eight chapters it covers its subject completely, and gives the practical detail of class-room procedure for public school classes. It is also recommended to private teachers who wish to make a successful application of the principles of teaching piano in class.

The "Public School Piano Class Reader No. 1" is in some sort analogous to the "First Reader in English." It begins with game-songs known to the pupil, written in clefs with which he is familiar, "so that the only new thing is the keyboard." Transposition is introduced by playing these songs in different keys. After these twenty-five piano pieces in the treble clef; twenty-five song melodies with text come twenty with an independent bass; and a final fifteen pieces using both clefs. All this elementary matter has been logically arranged for use in connection with the key supplied by the "Method." The authors of the system deserve all recognition for publishing it, especially since it has had the advantage of having proven its ease and "made good" in the Public Schools of Minneapolis, Minn.

WHERE ROSES BLOW, "Love Planted A Rose," "The Afternoon," "O Mistress Mine," "Hearken Unto My Voice." By Ralph Cox. (Boston—New York: Arthur P. Schmidt Co.)

The keynote of all these songs by Mr. Cox is simplicity. The word elaboration would be singularly out of place in any consideration of them. We may look for no ripe harmonic fulness in their accompaniment.

ments, no rich chromatic glow to flush their Will Come Back To Me." It is so sincere, so tunefully direct. If we must have heart-songs, let them ring true like this one by Mr. Grey, whose melody seems the very expression of the fond thought it voices, one old as humanity itself. It is published for high, medium or low voice, and has a violin or 'cello obligato.

F. H. L.

TWENTY SACRED TWO-PART SONGS. Compiled by Clifford C. Chapman. (Boston: Oliver Ditson Co.)

These anthems, two-part for women's voices, have been well selected and should serve a useful purpose. The fact that the name of Auber, of light opera fame occurs as well as that of Handel should prejudice no one, for Auber has written some charming slow melodies in his scores, and the one here included is musically quite devout. In spirit once provided with a fitting verbal context. The part-songs include numbers by Spohr, Rubinstein, Gounod, Myles B. Foster, Mendelssohn, Smart, Denza, Duleken and others, and as regards arrangement and editing leave nothing to be desired.

PRELUDE AND FUGUE IN F MAJOR. By Walter Keller, Op. 10. "I Pray Thee Stay." By Walter Keller. (Chicago: Gilbert Music Co.)

A very unusual work is this Prelude and Fugue by Mr Keller. He has accomplished a tour de force in writing it, for it is one of those works which not only interest us from a technical standpoint but also from the viewpoint of the listener. His Prelude and Fugue is written for piano; and its contrapuntal weavings are so managed that the prelude and fugue may be played at the same time, either by two pianos or piano and organ.

It is not because this is so that we consider it a fine work. Many a piece of music has been written so that "stunts" can be done with it. But we believe that Mr. Keller's performance here is a performance and not a "stunt." His music is splendid, straightforward polyphonic writing of a type that commands respect and admiration and his structural skill is far out of the ordinary. It is to be hoped that this work will have a number of hearings during the coming year, for it richly deserves them. There is a dedication to J. Lewis Browne.

Mr. Keller is shown in another vein in his song "I Pray Thee Stay." It is one of those songs that do not look nearly as interesting on paper as they sound; in this they differ from a large amount of music that looks so much better on paper! Mr. Keller has a good lyric feeling in this song, has treated his text sympathetically and revealed in it his excellent musicianship. The song is for a high voice.

MESSAGERO AMOROSO (Love's Messenger). By A. Buzzi-Pecchia after Chopin. (New York: G. Schirmer.)

For the celebrated Diva, Mme. Galli-Curci, Maestro Buzzi-Pecchia has made a magnificent arrangement for coloratura soprano with piano accompaniment of the famous waltz of Chopin, familiarly known as the "Minute" Waltz. The skill of this prominent Italian composer, who has for many years made his home in New York, and who is a master in the true sense of the word, is evidenced in the manner in which he has taken the popular piano waltz and of it built up a concert waltz that will in a short time be in the répertoire of many a florid voiced singer. There are fine bits of passage work, for Maestro Buzzi-Pecchia is a singing specialist as well as a composer; the original melody has been altered by him to suit the voice and the balance of solo voice and piano accompaniment is maintained in most excellent style. He has chosen the key of A as the fitting one in which to sing this waltz. The difficult passages are given with an easier version printed above in small notation, so that those who cannot scale the high D will still be able to sing the song.

In addition to these things Maestro Buzzi-Pecchia has abridged Chopin's original musically manner, and has written a fine cadenza toward the close. It would seem that this is a most welcome addition to the rather uninteresting library of coloratura concert numbers, which we have been obliged to hear for years. The time is at hand when "Il Bacio," "Parla" and those other masterpieces of the once popular Arditis ought to be given a little vocation and revived in 1918 as "novelties of a golden past." "Messagero Amoroso" as set by Maestro Buzzi-Pecchia fills a need. He has written the Italian text himself most capably; there is an English version by Dr. Th. Baker.

A. W. K.

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ECHOES OF MUSIC ABROAD

New Paris Headquarters for the Best of French Operettas Inaugurated with Henri Casadesus as Conductor—Wagner Operas to Be Restored to Italian Stage This Season—Maria Labia and Amedeo Bassi to Sing in Turin—Plunket Greene Urges Singers to Make Their Singing More Like Speech—Ernst von Dohnanyi's "Ramuncho" to Be Produced in Milan—Busoni Appears with Melba and Tom Burke.

PARIS has at last a theater consecrated to the rich literature of French operetta in the best sense of that term. The Gaité Lyrique, after a somewhat motley career, opened its doors under its new management, flying the flag of its new policy, the first of this month. Henri Casadesus inaccurately announced at first in this country as the new director of the institution, is to be the chef d'orchestre, in which capacity he will come to America with the company next season. The new administrative directors are Gabriel Trarieux and M. Bravard.

One of the most interesting of the projected revivals should be that of Hervé's seldom heard "Le Petit Faust." Marguerite Carré and Max Dearly will have the principal rôles. Messager's "Véronique," of memories that charm, is also to be revived with Edmée Favart in the name part and the versatile Jean Périer, the unforgettable Pelleas of Oscar Hammerstein's first "Pelléas et Mélisande" performances playing "opposite" her.

The opening bill last week was "La Belle Hélène," with Marguerite Carré as Hélène, Denise Grey as Orestes, Max Dearly as Calchas, M. Francell, from the Opéra Comique as Paris, M. Girier as Agamemnon and M. Cudmard as Menelaus. The care with which the cast was chosen served as a key to the policy that is to be pursued under the new management.

Other works that are to be given in the course of the season will be "Les Mousquetaires au Couvent," "Le Grand Mogol," "Miss Helyett," "Les Cloches de Corneville" and an opera by M. de Flers and Caillavet and the composer Claude Terrasse.

Former Hammerstein Stars to Sing in Turin This Season

During the coming season at the Teatro Regio in Turin three of the singers Oscar Hammerstein introduced to New York at the Manhattan Opera House will be prominent in the company assembled under Maestro Ettore Panizza, who used to be Cleofonte Campanini's right-hand man when the present director of the Chicago Opera Company conducted the Italian operas at Covent Garden.

Maria Labia, the saucer-eyed soprano, and the tenors Amedeo Bassi and Giuseppe Taceani all have a Manhattan past. Ester Mazzoleni, one of the foremost of Italian dramatic sopranos, and Benjamin Gigli, a young tenor of uncommon promise, will also be of the company, while young Gaetano Pini-Corsi, son of the late Antonio Pini-Corsi, will be the buffo-tenore.

Wagner's "Siegfried" is to have a place in the répertoire, along with the Puccini trypich, "Lucrezia Borgia," "The Secret of Susanne," "Zaneto," and Catalani's "Dejanie." Pick Mangiagalli's ballet, "Il carillon magico" will be a novel fea-

Singing's Only Excuse Is to Glorify Language, says Plunket Greene

Get back to speech, Plunket Greene tells singers in a new statement of his practical credo in the London *Daily Telegraph*, after pointing out that the only difference between song and speech is that song is sustained and speech is not, and that such sustaining is done by the breath.

For the benefit of uninitiated the eminent Irish bass-baritone states that, to the trained singer, singing in the middle and lower registers of his voice should be practically as effortless as speech, and that to those registers belong four-fifths of song.

"It is only on sustained sounds in the higher registers of the voice that he applies conscious effort, and that effort is invariably and automatically accompanied by wide opening of the mouth and holding back of the breath. Here are our old friends, 'open your mouth,' 'drop your jaw' and 'hold your breath,' once more. And mark the company they are in. They are associated throughout their career with Effort. It is effort pure and simple, effort

extravagant and blatant, and therefore destructive of economy and art; and nine-tenths of the words which are usually sung with the jaw are sung more easily, economically, brilliantly, and beautifully without it.

"3. There is no difference in the technique of fast and slow, or loud and soft.

"4. To sum up: In interpretative singing all set positions of the mouth are a mistake. The right way to sing is to let



Vicktor Schwanneke, the New Intendant of the Bavarian Nationaltheater, formerly the Royal Courttheater

taught and applied not only to the higher register where Nature demands it, but to every part of the voice, which has made the average British student the jaw-bound derelict we see today, gasping and pawing the air like the man you have by the throat.

"And what is the solution? It is very simple. Leave your mouth alone, leave your jaw alone, leave your breath alone, and get back to speech. You have spoken so long that speech is second nature to you, speech that you speak not with your jaw but with the tip of your tongue and your teeth and your lips, and carry on your breath without a thought of effort.

"And is speech transmogrified by singing? Does it suffer some sea-change by its exaltation to those higher spheres? God forbid! Speech steps into the lift on the ground floor and says, 'Top floor, Song department, please!' and steps out on the roof—the same speech, not a hair of its head altered, only so much the nearer Heaven.

"There is only one excuse for singing—to make language more beautiful. Taking that for my gospel, I say, as an old hand, with a full sense of responsibility, that in four-fifths of all song, as defined above:

"1. There is no difference in the technique of the diction between speaking and singing.

"2. All openings of the mouth which are appreciably in excess of speech are

your breath come and sing as you speak. Nature will see to it.

"The obscurantist will say in his haste, 'This man is a Bolshevik.' Let me refer him to an authority that he will respect. Let him get Sir Charles Santley's recently published book, 'The Art of Singing and Declamation' and turn to page 57."

Milan to Hear Dohnanyi Opera

Here and there in Italy Wagner is cropping up again in the répertoire of the lyric stage. "Tannhäuser" is announced for the Dal Verme in Milan this winter, just as "Siegfried" is to be a feature of the Regio's season in Turin.

The season at the Dal Verme will be the largest continuous season in that institution's history. One of the novelties promised is an opera by Ernst von Dohnanyi, entitled "Ramuncho," a setting by the Hungarian composer of Pierre Loti's drama of that name. Another novelty will be Ezio Camussi's opera based on Sudermann's "Fires of St. John."

Otherwise the répertoire will consist of Mascagni's "Lodoletta" and "William Ratcliff," "The Love of the Three Kings," "Fedora," "Carmen," "Wally," "William Tell," "Rigoletto," "Traviata," "Pagliacci," "Madame Butterfly," "La Bohème," "The Girl of the Golden West" and "Andrea Chenier."

Triennial Music Festival Now Dead in England

Time was when the triennial music festival was one of the pillars of the English musical edifice. That was in the good old pre-war days. And those to whom a music festival is a meal of the gods—unconscious as they are of what an indigestible meal it usually is—have been fondly expecting their favorite institution to awaken from its war-imposed sleep. But according to Granville Bantock they are doomed to eternal disappointment, for that illustrious British composer seems to think that the triennial festival is as dead as the proverbial door-nail.

"When I first came to Birmingham in 1900," writes Prof. Bantock in the London *Daily Telegraph*, "the Triennial Festival was at its zenith, thriving on its Handel-

Mendelssohn-Gounod traditions and obedient to the autocratic rule of a German despot who came near to wrecking the first performance of the 'Dream of Gerontius.' The fate of the British musician and the future of British music were in the balance; we are grateful that they were not found wanting. The tocsin was sounded, and slowly our people awoke to the struggle before them. The foreigner fought hard and well; but the time had come for the old order of things to give place to the new, for the younger generation was clamoring at the door.

"It would take too long to trace the actual decline and fall of this august institution, the Triennial Festival. It will suffice to say here that cogent arguments were put forward showing that an organization which was being run primarily as a charity could not, and ought not, to be allowed to claim any prerogative in the domain of musical art. Other social art movements were at work; the voice of democracy was rising and declaring the right of the working classes to organize and to find their own musical expression.

"The Musical Competition Festival, after many successful years at Morecambe and Blackpool, made its appearance in Birmingham, and secured the energetic services of many of the most active workers in the district. Its success was immediate, and as an organization it established itself firmly in the affections of all true music-lovers of all classes.

"During the war all festival operations were necessarily suspended; but while we learn that the Competitive Festival is already announced for an entire week in May, 1920, the Triennial Festival has, so far, given no sign of life, and it seems probable that the reasons for its revival are no longer urgent."

English Audiences Like Three-Headed Concerts

The three-headed concert maintains its popularity undiminished in England. Nellie Melba, of course, always elects to have program associates rather than give a recital, and the grouping of three artists such as characterizes her concerts is the practice of many of the English concert managers.

Last Saturday, for instance, Ferruccio Busoni appeared at a concert in Manchester in company with Melba and Tom Burke, the new native tenor. Adela Verne, Marie Hall and Felice Lyne, the American soprano, are to give the program of a later concert in the same series. And so on it goes, the policy affording many a minor artist an opportunity to shine in reflected glory.

New Carillon at Queenstown One of the Finest in the World

The recently completed cathedral that dominates the town and harbor of Queenstown—completed after fifty years' work at a cost of \$1,000,000—can boast the finest and largest carillon in the United Kingdom and the best-adjusted set of bells in the world tuned to equal temperament.

It is a carillon of forty-two bells, with clavier, the compass extending through three and a half octaves. The great bell weighs 3,755 lbs. and the smallest only thirteen lbs.

One of the programs played by Anthony Neuvelaerts, the city carillonneur of Bruges, at the formal inauguration of the completed cathedral, affords a fair idea of the possibilities of a carillon such as can now be heard across the Queenstown harbor. It embraced a sonata by Van Hoey, the Schubert "Ave Maria," one of Bach's organ preludes, the Adagio from Beethoven's Sonata Pathétique, a march by Benoit and a Neapolitan Song by Alfredo Casella, the Neapolitan futurist.

A Suggestion for "Movie" Managers

Has it ever occurred to cinema managers, asks a correspondent of the London *Musical Standard*, that their audiences would appreciate a little information about the music being played? And the decidedly worth while suggestion is made that in announcing the title of the picture about to be shown they should add below the title of the composition used in accompanying it. The musically uninitiated would welcome the innovation.

J. L. H.



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ERNEST DAVIS BEGINS TOUR

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Ernest Davis, tenor, will inaugurate an extensive concert tour with several appearances at the Maine Festival, where he is booked to sing in Verdi's "Requiem" and in recital with Mme. Alda. From the Maine Festival Mr. Davis will go to Chicago to fill twelve recital and concert dates in and around the Western metropolis, under the management of Harry Culbertson. He will then start on his Western and Southern tour, and before returning to fill an important date with the Minneapolis Apollo Club in February will have made at least fifty appearances in concert, oratorio and recital. In St. Louis he will be soloist with the Liederkranz Society; in Montgomery, Ala., he sings "The Messiah," and in Akron, O., "Elijah."

During the summer, Mr. Davis has been busy on his répertoire and in coaching on his season's programs, which contain many novelties. He has also found time to make several records for one of the foremost phonograph companies.

Patti's Accompanist Recalls Time She Sang
"Messiah" in Cincinnati

CINCINNATI, O., Oct. 8.—The death of Adelina Patti recalls the fact that Albino Gorno, dean of the Cincinnati College of Music, came to America as her accompanist in 1882 and at the conclusion of her tour accepted an appointment at the College where he has since remained. He recalls an interesting happening in Cincinnati which will be of interest to the musical public. Patti was engaged in 1886 by the May Festival Association to sing the soprano part in a performance of "The Messiah" which was given about Christmas time. World-famous though she was as an operatic artist, she had never before sung in oratorio and knew little of the style of oratorio singing. She was paid \$6,000 for that engagement. Eager to do her best under the circumstances, she came here ahead of time to coach with her former accompanist, Albino Gorno, and to prepare for the "Messiah" performance. The famous diva and her accompanist proceeded splendidly until Patti determined that somewhere in the performance she must be given opportunity to trill. The public expected to hear her trill and she would not disappoint it. Gorno remonstrated and pointed out the fact that opera was one thing and "The Messiah" was another. But Patti remained obdurate. Finally she determined that at the end of the aria "Rejoice Greatly" which, by the way, all accounts agree, she sang wonderfully, she would put in her trill. It shocked the musicians, to be sure, but it pleased the public mightily.

J. H. T.

Eddy Brown and Louis Grunberg Write
Music of "Roly-Boly Eyes"

A new musical comedy, "Roly-Boly-Eyes" was recently produced at the Knickerbocker Theater, New York, after a preliminary run out of town. The book of the piece is by Edgar Allan Woolf, the music by Eddy Brown, the gifted American violinist and Louis T. Grunberg, an accomplished pianist, associated with Mr. Brown in his American tours until last season. Eddie Leonard, a Broadway favorite, is featured in the play and was received with much favor by the premiere performance audience. The book is banal, lacking in humor and contains a remarkable number of platitudinous jokes, which producers would ordinarily have eliminated prior to presenting a play on Broadway. The music which Messrs. Brown and Grunberg have written is pleasing, and several of the songs were applauded heartily.

Samuel Baldwin Resumes His Recital
Series at City College

Samuel A. Baldwin, head of the music department and organist of the College of the City of New York, resumed his semi-weekly organ-recital in the Great Hall of that institution on Oct. 1. The recitals will again be given non Wednesday and Sunday afternoons as in other years. Prof. Baldwin's principal numbers on his Oct. 1 program were the Guilmant Sonata No. 5, Bach's Chorale Prelude "Adorn Thyself, O Fond Soul," the Rossini "Tell" Overture, and Pietro A. Yon's "Rimembranza" and "Minuetto antico e Musetta." He also played works by Faulkes, Rachmaninoff and Schumann.

One of the finest musical events held in Toronto this season was the organ recital given recently by leading organists of Canada, in connection with the tenth annual meeting of the Canadian Guild of Organists, in session in St. James Cathedral Parish House. The recital was held in Convocation Hall, University of Toronto, and attracted a large audience.

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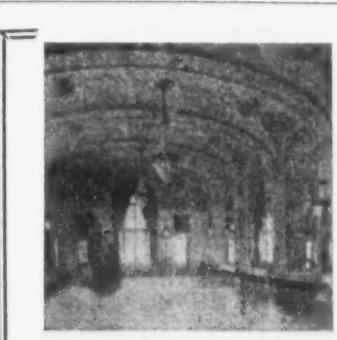


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Rutgers College Makes Feature of Music for Grade Teachers

Summer Session Just Ended Has Given Special Attention to Vocal Work for Teachers of Grade Schools—Several Pleasing Concerts Presented—Will Expand Work During 1920 Session

ANOTHER successful session of the Rutgers College Summer School has come to an end, and the work of this season, while built upon the foundation of the last year, has been marked by a number of interesting developments and improvements.

The quaint old town of New Brunswick, the seat of Rutgers College, is only thirty-four miles from Manhattan Island and therefore within the orbit of New York. This advantageous location makes it possible for students to attend musical events in New York City and enables the college authorities to draw upon the talent of the city for occasional concerts and demonstrations.

The aims of the department of music were to offer a course of study for grade teachers which would enable them to satisfy the State requirements in vocal music for State certificates, to furnish recreation and entertainment for the student body, and to develop and maintain college spirit. The results have abundantly justified the attempts to realize these objects and this year something more was attempted. Special emphasis has been placed upon the adequate preparation of teachers for the work of supervision of music in the public schools, and the teaching of appreciation and voice placement in ensemble classes.

The actual work given comprised an elementary course in rudiments of music, sight-reading and ear training, with special emphasis on the presentation and development of rote songs for primary grades. A more advanced course in ear-training, sight-reading and elementary harmony, together with a careful survey of the material for grades four to six, methods of teaching and the discussion of problems of grade teachers and supervisors was presented as a second, while a third course was given in history and appreciation of music.

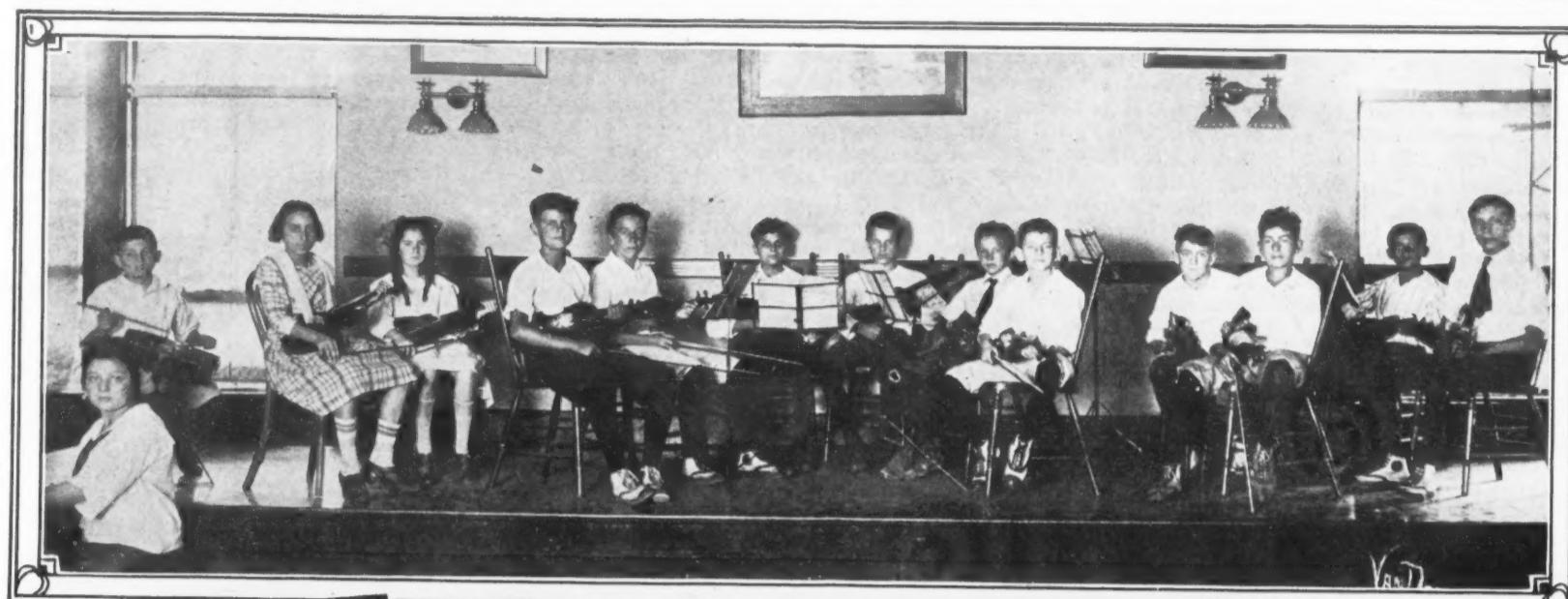
Special School Demonstrations

One of the advantages for the teaching of methods in Rutgers is afforded through control by the college of a complete graded school, called the Lincoln School, where demonstrations from the kindergarten through the eighth grade inclusive are given daily under the immediate personal direction of the members of the music department. Here special emphasis was laid upon the demonstration of the best methods of securing and maintaining a free flute-like tone, the normal tone for the child voice. The greater part of this work was efficiently carried on by Nina Legge, head of the department of music in the State Normal School at Buffalo, N. Y. At the end of the session, a public demonstration was given by the children of all the grades in order to illustrate the progress made during the six weeks of their training.

As an adjunct to this work a school orchestra of the thirteen members was organized under the leadership of Robert Bartholomew, head of the department of music of the summer school and former assistant to Professor Hollis Dann of Cornell University. The appearance of this orchestra on the program at the public demonstration was a revelation to many as to what can be accomplished with young children after comparatively few lessons.

One of the many interesting features of the summer's work was the chorus of eighty-five voices which met three times a week, Mr. Bartholomew conducting. One hour of University credit was allowed for this work, which was preparatory to a concert given at the close of the session.

Another departure from the regular course and supplementary to the ordinary class room work was a demonstration of what is known as the Seashore tests, which was given by M. Louis Mobler, A. M., of New York. This test consisted in the employment of a mechanical device (phonograph records showing different pitches, dynamics and tone relations) intended to assist in determining the individual ability of musical talent. Even more interesting to the teachers of public school music were the four days which Mr. Mohler devoted



No. 1—Orchestra of Students of Lincoln School in New Brunswick, N. J., trained in connection with the Rutgers College Summer School; No. 2—Howard D. McKinney, Organist of Rutgers College; No. 3—Nina Legge, head of the Music Department of the State Normal School in Buffalo, N. Y.; No. 4—Frederick Haywood, the vocal Instructor and Robert Bartholomew, on the Campus at Rutgers

to the methods of teaching musical appreciation, which was done by the use of specially prepared records. The contribution which Mr. Mohler has made to the pedagogy of music is the selecting of material carefully graded and adopted to the capacity of children from the kindergarten through the high schools.

Frederick Haywood, well-known vocal instructor, of New York, demonstrated before a large audience of teachers and students the merits and possibilities of voice placements in ensemble classes.

Admirable Programs Given

Following the practice of the previous year, Howard D. McKinney, college organist, gave a short organ recital every

Sunday at the close of the vesper service at Kirkpatrick Chapel.

During the summer session several pleasant musical evenings were spent at Balfantine Gymnasium and Kirkpatrick Chapel. Two pleasing organ recitals were given by Howard D. McKinney, a song recital on the evening of July 18, by Ethelynde Smith, and on July 23 a delightful program both in subject matter and presentation was given by Mr. Bartholomew.

The evening of Aug. 6 saw the conclusion of the musical activities of the summer session, when Mr. Bartholomew conducted the chorus in a program of wide appeal. Among the distinctive numbers of the evening were songs of John E. West. The soloist of the evening, Reba Dal Ridge,

won enthusiastic applause. The painstaking skill of the conductor was everywhere in evidence and the concert as a whole was in its way as much a personal triumph for Mr. Bartholomew, as was his own recital a fortnight before.

The college authorities feel so thoroughly convinced of the continued success of the department of music that they are prepared to make liberal provision for the expansion of the work for the summer of 1920. Among the new subjects to be offered will be a third-year course for supervisors, practice teaching, conducting, organizing of school orchestras, voice training in classes and methods of teaching in junior high schools.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Do Americans Make Too Much of the Artist, at the Cost of His Art?

To the Editor of MUSICAL AMERICA:

I was struck lately by the remark of one of your contributors that we, as a people, respected too much the artist and not enough his art.

Such a state of things is shadowed forth by the common expression "I don't know much about art but I know what I like." In other words, the majority do not really know what art is, and in their simple ignorance, have an idea that it must be externally "caviar to the general," most busy people having no time to spare for "that sort of thing."

Seeing that we have mostly descended from European stock and have mostly had a fairly good education, the wonder is that we are careless as to learning the lesson of the ages, and persist in believing that our own immatured methods are better than what time has approved. Of course we all believe in progress and improvement but it is certainly unreasonable to burn down one's house in order to have roast pork, however good that delicacy may be in itself.

It sometimes would appear that in our indifference to art, we were determined to put off interest in the matter until everything else was arranged and settled, as though we didn't need art's influence at every turn and can't wait for millenial adjustments.

It stands to reason that while the artist

is to have his due, his message or his approach to his message should be given main attention. We do not regard the ornamentation of a phonograph horn; in fact, that useful article is now tucked out of sight, but we do consider and admire the words or music it has to tell us.

Evidently undue consideration or flattery of the artist is not at all flattering to art. It is really a belittlement thereof.

The words of art run back into the past and no man is safe when he ignores them and trusts merely to "what I like"—a very uncertain, unreliable standard. The question is, has the music or artist a real message and uplift for this and coming generations?

Until the critic in us is so able to put two and two together and answer this question with interest and intelligence, it is to be feared that we will remain artist worshippers rather than true devotees at the shrine of art.

CHARLES H. BATTEY.
Providence, R. I., Oct. 1, 1919.

The Trumpet and the Cornet

To the Editor of MUSICAL AMERICA:

Fifteen years ago few trumpets were played except in symphony orchestras. Today they seem to have almost excluded the cornet from all musical organizations. Why should this be? Books on instrumentation say that the cornet is a hybrid horn and that its tone is coarse and vulgar, while the trumpet is called a classic instrument. Such a reputation has been enough to make many players turn from the cornet. But are cornetists altogether justified in doing so? What is the exact difference between a cornet and a trumpet as they are usually made nowadays?

The caliber of the trumpet bore is 1-32 inch less, and the size and volume of the bell are a trifle smaller than those parts of the cornet. The basin of a cornet mouthpiece is slightly deeper than that of a trumpet mouthpiece. These are the only material

differences. The smaller bell and bore and the shallower mouthpiece of the trumpet make its tone quality more strident, and also thinner than that of the cornet. They are of the same length and both have a cylindrical bore. The fact that the cornet has more curves in its tubing has no bearing on the tone quality. That is merely a matter of style.

The trumpet is superior to the cornet in a large orchestra. But the cornet tone is certainly more mellow and pleasing in a military band than that of the trumpet. Unfortunately there have been few cornetists who were real musicians. It is probable that this fact has been the reason why the cornet has not been considered more highly.

DAVID HAMBLIN.

Boston, Oct. 1, 1919.

The Concertmaster of the New York Symphony Orchestra

To the Editor of MUSICAL AMERICA:

Will you please furnish me with the name and address of the concertmaster of the New York Symphony Orchestra.

THOS. P. ROPER.

Endicott, N. Y., Sept. 26, 1919.

The concertmaster of the New York Symphony Orchestra is G. Tinlot. For further information it is suggested that you apply to the Symphony Society of New York, Aeolian Hall.

ED. MUSICAL AMERICA.

Studio Teacher and Better Business Methods

To the Editor of MUSICAL AMERICA:

Of those who are in the art world still scattering their forces none are so helplessly groping as the studio teacher. For them there are no set rules to adhere to. I am not speaking of the studio teacher's mode of interpreting art, but rather his mode of managing the financial side of professional life to-day.

The subject under discussion does not include those teachers whose names have bathed in the spotlight of publicity until their fees put to shame the most daring profiteer.—It deals with the many hundreds and thousands of studio teachers who are teaching season after season the young of America in the average sized towns of the country.

The studio teachers of to-day need to meet on a platform of to-day's issues and form

practical plans of standardization as to meeting the student world.

Why should the studio teachers receive their payment for instruction in so haphazard manner as is and always has been the custom?

Why should they not adopt the custom of payment by the term in advance, just as the ruling is established in the private schools throughout the country? There is no just or even plausible reason why the same rules should not apply to all of our teaching forces throughout America.

Ask the parents of your pupils what they consider just for the teacher of piano, teacher of voice or any other branch of art, with regard to payment by the term, and eight out of ten will tell you: By the term in advance is best for all concerned. Our American public must soon learn that education attained from the studio instructor must have the same respect accorded as that given the institution termed the Conservatory of Music. The same woman who will grudgingly pay \$1.50 to \$2.50 a lesson to the studio teacher for her daughter's piano or violin lessons, will, when she places them in a conservatory or private boarding school graciously pay double for a three month's term. Many times we have known of the daughters returning home after nine months of music lessons have been paid in advance, along with other expenses, at a fashionable school in a well known part of the world, and the mother not even protests at her loss!

The studio teachers have only themselves to blame for the attitude of the public to-day concerning their work. There is lacking the spirit of fraternity among the studio teachers, no one can deny.

If students can only enter a studio with lessons arranged for three months, more teachers' reputations as instructors will be saved from unjust criticism, which is now a common matter made possible by the lax rules of taking a lesson or two, then stopping. With the term plan, the studio teacher starts the season with financial backing which makes him a better, all-around instructor. The annoyance of monthly bills is done away with for the teacher, while the parents, too, are relieved from the every four weeks reminder of "those lessons must be paid for again." With lessons running three months for three terms and no lessons lost, there is no need of bookkeeping after the date of the student's entrance is once made in the account book of the teacher and of the parent.

Payment by check should be encouraged as therein lies the payment and at the same time the receipt. Teachers in the studio should learn to see a student who is not in harmony with him depart for other studios, realizing that in the going there is not loss but gain. Some one infinitely better will come to take the departing one's place.

KATHERINE LIVELY.

Houston, Texas, Sept. 18, 1919.

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Mrs. Edith Baxter Harper, the well-known Concert Soprano; Miss Grace Cunningham, formerly Solo Soprano, Holy Trinity Church, Harlem; Miss Lillian M. Brown, Solo Contralto, West End Presbyterian Church; Miss Carrie Raymond, formerly Solo Contralto, St. James Lutheran Church, Mr. Wilfred Klamroth, the eminent vocal Teacher; Mr. H. T. Rodman, Tenor, Conductor of The Orpheus Glee Club, Flushing; Mr. F. C. Merkert, Solo Tenor, Church of St. Mary, Star of the Sea; Dr. R. H. McConnell, formerly Solo Bass, Church of the Heavenly Rest; Wm. Geo. E. Gordon, formerly Solo Bass, St. James Lutheran Church; Mr. A. D. Cornwall, Solo Bass.

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Miss Curtiss is one of a group of young American singers whose appearance in the last few years have convinced even the most sceptical that gifted songbirds are coming to be the rule in this country rather than the exception.

The young soprano does not feel that there is anything remarkable in the fact that she combines evident youth with extraordinarily fine musicianship.

"You see I have always sung," she explained to a MUSICAL AMERICA representative one day recently. "My mother had a good voice, but gave up the opportunity of a vocal career on her marriage. It was the dream of her life that I should sing, and from the time when I was a tiny tot all her efforts were directed toward making me a musician. All that I have had in early training and guidance toward an artistic career I owe my mother."

"I was born in Jamestown, N. Y., and made my first concert appearance at the age of five years. Two years later I played my first operatic engagement—that of *Little Bo Peep* in a fairy operetta for children. So you see I really have sung ever since I can remember."

Again at the age of twelve, Miss Curtiss took part in an operatic production in her native city. She went to "Fairmont" a well known girls' school in Washington, graduating with honors from the vocal de-



Caroline Curtiss, American Soprano, and her Accompanist, G. H. Wilson of Washington

partment of the institution. Following this Miss Curtiss studied voice with Otto Torney Simon of Washington and with Jean Criticos.

She made her New York début last March, her recital at Aeolian Hall demonstrating that she belongs in the foremost ranks of the younger singers.

Miss Curtiss was asked about her immediate plans for the future.

"One of the first things I shall do," she replied, "is to make a number of appearances in and about my home city, Jamestown. It seems to me that the greater number of young singers think the farther away from home they go, the greater the renown

they win. I intend to become well known in my own state before going out of it. There are so many opportunities now which are quite outside the beaten path. In former years the number of persons who were desirous of hearing good music was limited. This condition has entirely changed and one finds interested audiences everywhere. I do not think that the singer who has something to give an audience needs ever lack for hearers in this country today."

Miss Curtiss recently gave recitals in Troy and Albany, which aroused the warmest interest and approbation.

"So many people have asked me 'What are your thoughts before giving a program?' that I have had to reflect back over many occasions," Miss Curtiss continued. "The thoughts which I recall most vividly are more like little lectures which one part of me gives the other. Sometimes I think, 'Some of these people are tired and some unhappy, do what you can to cheer them.' Again, 'You have a great message to convey, give it greatly.' And I think of how I must give them all of me—joy and sorrow, happiness and pain, all emotions as I feel them. But always I say to myself 'Remember you are not just a person but an instrument through which the great composers must speak.'"

M. S.

Pupils of Sergei Klibansky, the New York vocal teacher, are to take active part in musical activities this season:

Lotta Madden, who will give her recital at Aeolian Hall on Oct. 27, has been engaged for a concert on Nov. 8, in New York with Cantor B. Wolff, another Klibansky pupil. Cantor Wolff will give a concert at Carnegie Hall on Nov. 1; he appeared at the Hippodrome on Sunday, Oct. 5 in an all star concert with Gabrilowitsch, Baklanoff and others. Hattie Arnold has been engaged as soloist at the Seventh Presbyterian Church in New York; Louise Morgan as teacher at the Atlanta Conservatory; Sudwarth Frasier as tenor soloist of the Bruno Huhn Quartet; Virginia Rea and Sudwarth Frasier for a concert in Stamford, Conn., on Oct. 9; Helen Isensee for the new performance of "Aphrodite" at the Century Thea-

ter, Elsa Diemer for a concert at the Educational Alliance in New York, on Oct. 12. Irving Fisher, Ethlyn Morgan and C. Raifsnider, all Klibansky pupils, were soloists at a special Evening Service at St. Andrew's Church on Sept. 29. Betsy Lane Shepherd is meeting with splendid success on a two months tour of the Middle West. Lotta Madden and Ruth Pearcey have left for Maine where they will be soloists at the Maine Festival in Portland and Bangor. Virginia Rea is rehearsing principal rôles with the Society of American Singers for their Season at the Park Theater.

Queenie Smith Sing in Operetta

From premiere ballerina to prima donna is a long step but to Queenie Smith former premiere danseuse of the Metropolitan Opera Company it was accomplished in meteoric time. Never having sung a note, Miss Smith placed herself under the tutelage of Lionel Robsart the New York vocal teacher and after three months of earnest study she is today appearing as leading woman at the Knickerbocker Theater. Mr. Cort originally engaged Miss Smith because of her terpsichorean art but upon hearing her sing, changed her to an ingenue rôle in one of his important New York productions in which she is scoring a success.

Vatican Choir Sings to 3500 In Ottawa

OTTAWA, Can., Sept. 26.—The Vatican Choirs, under the direction of Monsignor Casimir, gave a concert here in the presence of His Grace Archbishop Gauthier, and an audience of 3500 persons. The program was composed of sacred music, almost entirely Palestrina's. The hearers were impressed and the most enthusiastic comments were heard.

A. T.

ROCKFORD, Ill.—A large audience attended the concert given recently at the Rockford Motor club by Mae Graves Atkins, soprano, former Rockford singer; Amy Emerson Neil, violinists; and Edgar Nelson, pianist and accompanist.

GRUEN NOW IN NEW YORK

St. Louis Pianist to Pursue Work in This City—Engaged as Accompanist

Rudolph Gruen, pianist of St. Louis, has located in New York, having come here during the first part of September. Mr. Gruen has been active in St. Louis both as pianist and accompanist. He appeared as soloist with the St. Louis Symphony Orchestra on Nov. 24, 1918, playing the MacDowell A. Minor Concerto successfully. He has acted as accompanist on the road for Elias Breeskin, Sascha Jacobinoff, Francesca Peralta and others, and has played recitals in St. Louis for Florence Hinkle, Bruno Steindel, Antonio Sala and others. He will devote himself to accompanying and coaching in New York, where he already has opened his studio. Mr. Gruen has been engaged to act as accompanist for Emma Roberts, Elias Breeskin and Malcolm MacEachran at Carnegie Hall, New York, on Oct. 26, when these artists will give a concert with Roshanara. The same program will be given afternoon and evening on Nov. 8 at the Metropolitan Opera House in Philadelphia, for which Mr. Gruen has also been engaged.

Elman and Sister Score in Bridgeport, Ct.

BRIDGEPORT, Conn., Oct. 4.—Mischa Elman, violinist, was heard in recital at the Casino on the evening of Oct. 1, by a capacity audience. Minna Elman, his sister, made her appearance as a concert singer, displaying a soprano voice of considerable charm. Joseph Bonime was accompanist.

W. E. C.



Sacha Fidelman, Concertmaster with the Rialto Orchestra

Sacha Fidelman, the concertmaster of the Rialto Orchestra, well known to moving picture patrons for his solo playing, heard on special occasions at this theater, has studied with the leading European masters. His latest teacher was Fritz Kreisler. Mr. Fidelman possesses a beautiful tone and has a fine technique.

He displayed great talent when a boy and, after studying with the best teachers in his native town, continued his studies at the conservatories in Warsaw and Berlin, and with Fritz Kreisler in 1909. In 1910 he won immediate recognition when he appeared at Blüthner Hall, Berlin, playing the Tchaikovsky, Brahms and Paganini Concertos. After this appearance he was engaged as soloist in Nuremberg, Frankfurt, Krefeld, Stettin and Weimar. In 1912 he made his initial appearance in London with Beecham's Symphony Orchestra, at Palladium Hall, where he gave Paganini's D Major Concerto. He also toured Russia, winning much favor.

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Unmindful of the Roses—Two keys	50
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(The last four songs are sung by John McCormack.)	

For Those Who Would Specialize In Songs of the French

An Authority Gives Valuable Advice to Students—
Fundamentals That Must Not Be Neglected—
Mere Singing Not Enough.

—By Mme. Adrienne Von Ende—

WITH the coming to the fore of so many nationalities previously neglected or totally ignored on our concert programs, I often wonder, whether or not the great amount of foreign color which they have added to the singer's palette, is not the reason why so few singers among the multitude appearing every season, even if possessed of good voices and equally good training, give us perfect satisfaction. For singers have their human limitations, and we can hardly expect them in the course of one generation to assimilate foreign elements that have to be grasped not only by the musical ear, but by the poetical sense and the broader human understanding.

As long as any national or racial color is felt by the novice as an external quality, which is easily acquired, rather than an innate characteristic, which must be approached from different angles and sensed in its musical, poetic and human significance, their interpretations must lack that convincing note which at the moment electrifies the listener and in time lingers as a memory of something imperishably beautiful.

Of late French composers have become very popular with the concert singer and occupy a prominent place on all programs. This is as it should be, not only because the French nation has come very close to us during these years of the world's war against German autocracy, but especially,

because French song is the exquisite flower of the old Gallic culture, a composite product of Gallic temperament and taste, poetry and music. But so few of the singers that undertake to give us a group of modern French composers in their recitals, make us feel that they have understood more than the mere words, that it becomes almost a task to go to hear them. For after all, words alone, however faithfully translated into another language, cannot give us that insight into a composition by a foreign author, which is like a glimpse into a foreign soul. Few of us realize what it is to interpret the songs of a foreign nation. Few of us remember in trying to interpret French songs, that the older the culture of a people, the richer and more varied its means of expression. The French are the heirs of the classical Latins, plus all that they acquired by mingling with other races and by neighborhood with the Spaniards. Their art, their poetry, their music, have that wealth of color which is the heritage of all Latins, and they have besides that indefinable quality, for which there is no adequate equivalent in any language: *nuance*. The art, the poetry and the music of this nation are richer in *nuances* than those of any other. Hence the gamut of French song is so much larger.

A singer approaching French music with a knowledge of the French text alone, is incapable of interpreting it. For the character of the song is determined by many

more factors than merely the words. I recognize three as essentials: time, place and personality. A song the words of which date back to the Provencal period, when contiguity with the Saracens in Spain added an Oriental touch to the imagination and the imagery of the poets, cannot be sung in the same way as one that was written two or three centuries later, when the Renaissance set up new standards in art. Even within the compass of one century the character of French poetry has repeatedly changed. Hugo, Baudelaire and Verlaine—are they not so different that it is difficult to imagine them as having lived and worked in the same century?

Then there is the place: take at random Mistral, Musset and Maeterlinck: is not the work of each largely influenced by the place of his birth? Can this factor be ignored in the interpretation of music set to their poems? And lastly, there is the personality of the poet. No one can deny that it enters into his work. Hence, how can any one ignorant of the life of these poets presume to interpret their words?

There is the music itself. We know what divers elements entered into the making of French music. The tradition of the old church modes: the Saracen influences surviving in Provencal song; the polyphony of the Gallo-Belgic masters; the Renaissance, the Rococo, the Revolution, Romanticism, Realism, Symbolism; one is justified in saying that the history of French music is the history of music itself. For the French have ever been the pioneers who ushered in the new form and the new style for every period. When they formed schools, the members of these groups still remained individuals. Among the French composers identified with the Schola Cantorum of Paris, were Gabriel Fauré, André Messager, Saint-Saëns, César Franck, Vincent d'Indy, Duparc, Chausson, and others. Can one conceive of a wide divergence of aims and accomplishments, of qualities and character than these names chosen at random repre-

sent? There may be a French style, as compared with an American; but every individual composer and every individual song of any one composer has its own style. And the style of the song is determined by the poem which called forth the music.

It would be preposterous to expect a student of French who is still struggling with his genders and conjugations to understand a poem like Baudelaire's "La Vie Antérieure." But the student of singing, who has heard a singer of reputation sing Henry Duparc's setting of it, and blithely decided to add it to her own répertoire, never stops to think, whether her absolute ignorance of the poetry of that period and of Baudelaire's character justify so ambitious an undertaking. To this lack of forethought and insight into the real art of singing, due to the fact that the interpretation of Duparc's song by the average singer would differ little from that of Rhene-Baton's "Les Heures d'Eté." And as to Henri Favre's setting of Maeterlinck's "L'Intruse"—one shudders to think what might become of this song, when sung by one, who has been satisfied with memorizing the words of the translation and imitating faithfully French diction of her teacher. Knowledge of the music alone will never enable a singer to interpret modern French songs; nor will the most conscientious study of the words do it. It is the spirit that has to be grasped, before intelligent understanding is possible; and after that it is still a long way to an intelligent and sympathetic interpretation of that spirit.

That all song is the joint product of poetry and music is a truism which should need no emphasis. But that French song is among the most difficult of all, because the French soul, being that of the European nation with the oldest and highest culture, is the most complex, is a fact that cannot be over-emphasized. To interpret French songs is an art that requires for its mastery the gift of music, of poetic appreciation and of human understanding.

NEW BRITAIN, Conn.—The vacancy at the Swedish Lutheran Church for an organist and music director was filled by Theodore Lundquist of Cleveland who will soon take up his work here. The position is important as the church is active along musical lines.

ROCKFORD, Ill.—Mrs. Fred Moffatt has resigned the position of organist at Second Congregational church, Rockford, Ill., after serving in that capacity for fifteen consecutive years. Recently she has been elected to membership in the American Guild of Organists.

OMAHA, Neb.—George Copeland, pianist, appeared recently in recital at the Hotel Fontenelle, creating a favorable impression.



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Mar. 5th SCHUBERT-SCHUMANN
April 1st BEETHOVEN

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NEW BRITAIN, Conn.—The New Britain Glee Club is planning to enlarge its chorus this season. Stuart W. MacKirdy has been appointed voice instructor and director of the University Choir at the Texas Christian University of Fort Worth, Kan.

Alfred Y. Cornell of New York has opened a vocal studio in Troy. He is vocal instructor at the Academy of Holy Names of Albany and the large number of pupils in Troy made the studio a necessity.

The Orpheus Club of Cincinnati has begun its rehearsals under the leadership of Adolph Hahn. There are forty new voices and it is expected the club will have 100 active members this season.

The Matinee Musicale Club of Cincinnati has arranged its programs for the winter. As usual, six concerts by leading artists will be given.

OMAHA, Neb.—Fred Ellis, baritone formerly of Omaha but now living in Los Angeles, has returned to that city and resumed his teaching.

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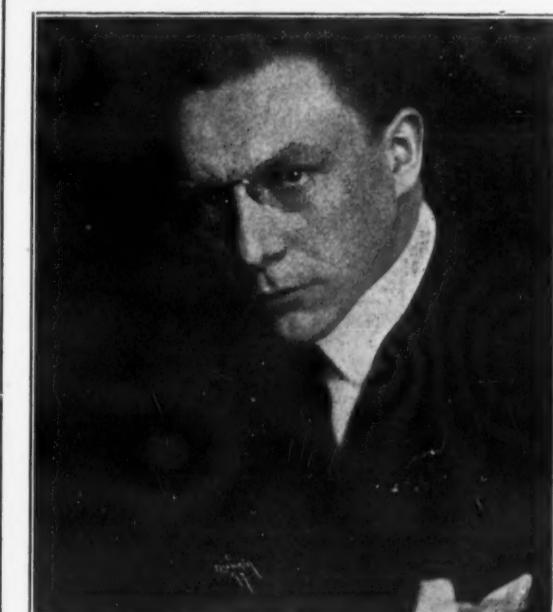
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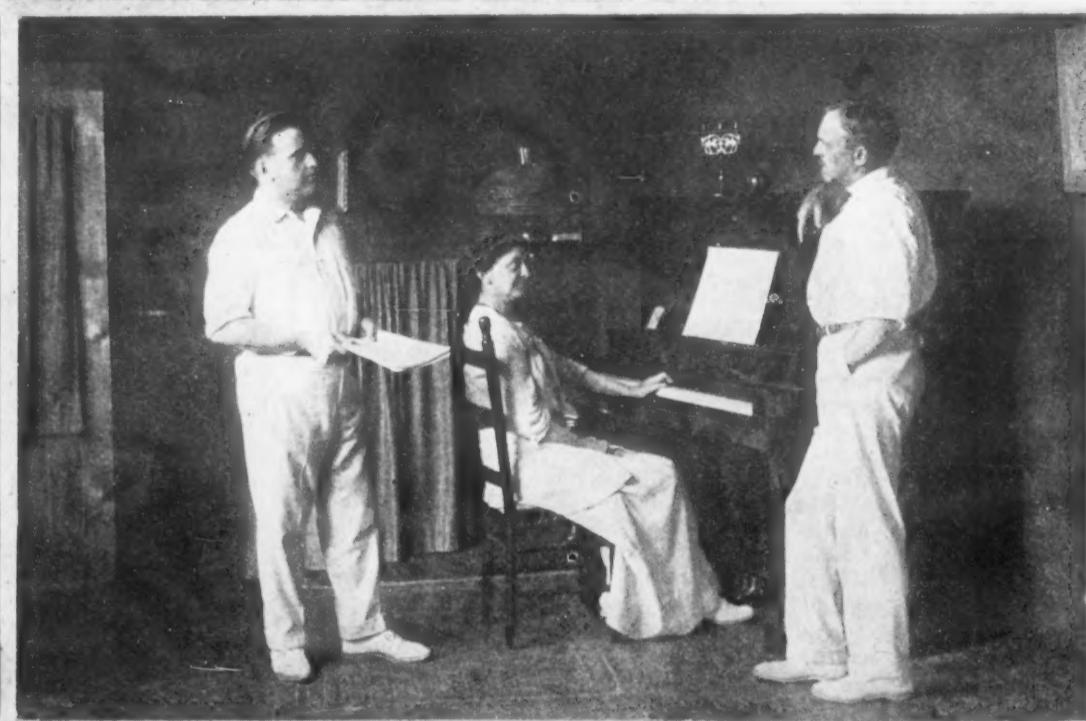
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HEMSTREETS END SUCCESSFUL CLASSES AT WOODSTOCK, N. Y.



With the Frank Hemstreets at Woodstock, N. Y. On the Left a Group at the Maverick: From Left to Right, Nina Melville, George Rasely, Mrs. Frank Hemstreet, Frank Hemstreet and Hervey White, Poet and Founder of the Maverick Colony. To the Right: William Simmons, Baritone in the Hemstreet Studio at Woodstock; Mrs. Hemstreet at the Piano; Mr. Hemstreet, Standing.

OLLOWING a busy winter season of teaching in New York, the Frank Hemstreets again held their classes at Woodstock, N. Y., during the summer, Mr. Hemstreet continuing his work in his New York studio for the first half of each week as well. Much interesting work was accomplished by them in the Woodstock colony, of which they have been members for a number of years.

Among the professional singers who have worked with them there are William Sim-

mons, baritone, shown in the above picture "warming up" at a lesson in the Hemstreet studies; Vahrah Hanbury, soprano, who made her New York début in recital at Aeolian Hall last winter and appears there soon again, and George Rasely, tenor, who has sung the leading tenor rôle in "Chu-Chin-Chow" for the last two seasons and is still active in the big Oriental fantasy.

On Sunday afternoon, Sept. 21, Mr. Rasely gave a recital at the Maverick at Wood-

stock with Samuel Lifschey, viola. He scored in an interesting program, which contained old American literature and English songs, Herbert Hyde's "Beautiful art thou, my love," Crist's "To Columbine," Campbell-Tipton's "Crying of Water," and John Adams Loud's "In Maytime." His French number was "Le Rêve" from Massenet's "Manon." He won immediate favor in Secchi's "Love me or not," Sherwood's "Dianaphenia," and Sanderson's "All Joy Be

Thine." Mr. Rasely has been studying with the Hemstreets both in New York and in Woodstock and they were congratulated on all sides for his artistic performance. Nina Melville played the accompaniments for him excellently. Mr. Lifschey offered compositions by Handel, Bach, d'Hervelios, d'Indy, Strube and Borodine which he played admirably. The Hemstreets have already resumed their teaching at their New York studio in west Sixty-seventh street.

Fletcher Method has been taught in this country for twenty-two years. Nine hundred teachers have been personally taught by Mrs. Fletcher-Copp and as she is the only teacher of teachers every teacher of this method has received the method at its source.

CHARLES REPPER.

Galli-Curci and Choirs Inaugurate Boston's Year

Pierre Monteux Welcomed as Permanent Symphony Leader at Opening Rehearsal—Charlotte Lund Sings For Returned Fighting Men

BOSTON, Oct. 2.—The first rehearsal of the Boston Symphony for the coming season was held Wednesday morning. Judge Cabot, president of the Board of Trustees of the orchestra, made a brief address to the players welcoming Pierre Monteux as permanent conductor. Mr. Monteux is of course known to all but the new members, having been guest conductor at the opening of last season, and even among the new members there are some who played under him in Paris. Two new players who are to take important first stands were also introduced by Judge Cabot; they are Frederic Denayer, first viola, and Jean Bedetti, first 'cello. Both of the artists are Frenchmen.

The Vatican Choirs gave their first Boston concert last Saturday evening in Mechanics' hall. To say that this hall was very well filled does not tell the whole story unless it is known that it is the largest hall ever used

for concert purposes in Boston and that on account of its size musical organizations seldom venture to engage it.

Ten rather short numbers made up the program which was extended to the conventional length by several encores and very liberal intermissions. The qualities of this chorus, are dynamic vigor combined with the utmost delicacy, polish of phrasing, clearness of attack and sensitiveness and adaptability in interpretation. A readiness from the boys' voices in some of the high *fortissimos* was noticeable and gave force to the arguments in favor of women instead of boy sopranos.

The success of the concert has already resulted in arrangements for a second appearance of the choir in January.

Charlotte Lund, soprano, was the soloist at a concert in Symphony hall last Saturday evening given by the Norwegian Central Committee of Boston to welcome home their returned soldiers, sailors, marines and nurses. Being herself a Norwegian, Mme. Lund was particularly at home in a group of songs

by Sinding and Grieg. Mme. Lund's singing was greatly enjoyed by the audience; encores were demanded after each appearance on the program. The accompaniments were played by Alfonso Tosi Arnsini, an Italian conductor, who accomplished the musical feat of playing the accompaniments from memory after only one day's study of them.

Galli-Curci Recital

Mme. Galli-Curci sang in Symphony Hall last Sunday afternoon, her concert being the opening one of the regular Sunday afternoon series. She was assisted by Manuel Berenguer, flautist, and Homer Samuels, pianist. The hall was sold out, as usual, with additional seats on the stage and standees in all the available space. Mme. Galli-Curci gave a place of honor on her program, in the second last group, to an attractive new song, "Harvest Moon," by the Boston composer, Julius Chaloff, a member of the New England Conservatory Faculty whose compositions are becoming increasingly well known.

Paul Shirley, the viola d'amore soloist of Boston, was one of the artists taking part in a testimonial concert given as a farewell to W. C. MacFarlane, the retiring Municipal Organist of Portland, Maine. Other soloists were Myrna Sharlow of the Chicago Opera Association and Albert Lindquist, the Swedish tenor.

Mrs. Evelyn Fletcher-Copp held her usual summer school in Brookline, this year, after which she left for Vancouver to teach a normal class until October. She returned to Boston in time for the opening of her regular school this month.

Far from finding the Fletcher-Method interfered with by war conditions, Mrs. Fletcher-Copp finds that the reverse has been the case. Even in England the Fletcher teachers have had more than they could do. The

Adolf Bolm To Co-operate In Faculty Work of New School of Opera

Josiah Zuro, general director of the New School of Opera associated with the Rivoli and Rialto Theaters has secured the co-operation of Adolf Bolm as a member of the faculty. Mr. Bolm will devote his time to teaching "plastique" and composition of the dance. This will not interfere with his work at the Metropolitan and Chicago Opera Houses, where he has been engaged to stage Prokofieff's new opera, "The Love for Three Oranges," and John Alden Carpenter's ballet, "The Birthday of the Infanta."

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LANCASTER, Pa.—May Marley has accepted the position of soprano soloist at Bethany Presbyterian Church.

PORLTAND, Ore.—Abby Whiteside, one of Portland's foremost piano teachers played by invitation for the Professional Woman's Club in Los Angeles recently.

HARTFORD, Conn.—A. Marentze Nielsen, a prominent singer of Hartford, has gone to Forsythe, Ga., where she will be instructor in Singing at the Bessie Tift College.

CHESTER, Mass.—Gladys Francis of Everett has been made music supervisor in the public schools. She is a graduate of the New England Conservatory of Music.

MEMPHIS, Tenn.—An interesting recital was given at the Woman's Building, by Lieut. Henri Deering, pianist, assisted by Milton Knowlton, baritone; accompanist, Mrs. G. B. McCoy.

ALBANY, N. Y.—Mrs. Walter L. Ross, soprano, has been engaged as soloist at the First Reformed Church. Mrs. Charles J. Horton has resigned as organist of the First Congregational Church.

PORLTAND, ORE.—Mrs. Vivian Eugene Moore, Portland contralto, was soloist at the Oregon State Fair in Salem. Mrs. Robert Clark was soloist at the Woman's Club at the opening meeting.

HARTFORD, Conn.—E. J. Cullum of Concord, N. H., a member of the freshman class of Trinity College, is to direct the college choir this year. Paul P. Parsons is to act as choirmaster.

NEWARK, Ohio.—Norma Hopkins, violinist, of the Institute of Musical Art New York, played a delightful program to an appreciative audience at a recent musicale at the home of Mrs. Joseph Sprague.

PORLTAND, Ore.—Elizabeth Levy, who last season was violin instructor at Albany College was soloists recently at the Oregon State Fair at Salem and conducted creditably an orchestra of thirty pieces.

OMAHA, Neb.—Harold Bravero of this city, who has been studying in New York at the Institute of Musical Art, and privately with Arthur Newstead, has returned and will resume teaching in Omaha this season.

NEW HAVEN, Conn.—The choir of Trinity Church, Portland, Conn., has engaged Arthur N. Tinker, formerly of this city, as its tenor soloist. Mr. Tinker has also been connected in solo work in Bridgeport and Meriden.

HUNTINGTON, W. Va.—The Kiwanis Male Quartet gave a concert here on Sept. 22. This quartet, of which Edwin Steckel is accompanist, includes Harry S. Boyd, Dr. E. T. McAbey, Dr. I. A. Marple and Robert L. Schroyer.

SAN DIEGO, Cal.—The Y. M. C. A. Chorus, augmented by the Orpheus Club of La Jolla, gave several pleasing numbers at the stadium preceding Pres. Wilson's address. Wallace Woody also led the huge crowd in a community sing.

COLUMBIA, S. C.—A faculty recital was given at the conservatory of music of Columbia College on Monday evening, Oct. 6. The following participated: Verna T. French, pianist; Anna M. Pitman, pianist; Etta C. Dines, soprano; Clara Sibyl Smith, violinist; Frieda C. New, contralto, and Frank M. Church, pianist. The program ranged from Gluck to Saint Saëns.

STOCKBRIDGE, Mass.—A concert by the pupils of the Glendale School of Music of which Mrs. Neil Morgan Nash is director, was given in the Town Hall recently. Those taking part were Katherine Finn, Rose Kearney and Paul Morgan.

CHARLESTON, W. Va.—Leaders in the Charleston Choral Club and the Kannawahl Valley Men's Chorus announce that the attendance at their rehearsals is larger than ever before. The choral club is preparing for its presentation of "Elijah."

PORLTAND, Ore.—Frederic L. Crowther and G. Randolph Thomas, baritones are among the principle selected for the "Martha" production of the Portland Opera Association. Mr. Crowther is soloist in the vested choir of Trinity Episcopal Church.

WORCESTER, Mass.—Community singing was featured at the initial fall meeting of the Worcester Business Woman's Club, recently organized, which took place on Sept. 25 in Memorial Hall of the Y. W. C. A. building. Jessie Dell Lewis led the singing.

BUCKHANNA, W. Va.—The Musical Club of this city presented Ida Minor Deck, a pianist, in recital. As a result of her splendid playing, Mrs. Richard Aspinall, president of the club, announced that she had been elected the first honorary member of the society.

RICHMOND, W. Va.—The season's activities opened on Sept. 21, in City Hall Auditorium, with a song recital by Myra Lowe, contralto, artist-pupil of Arthur J. Hubbard, of Boston. It was Miss Lowe's first appearance here, and she was most enthusiastically received.

MORGANTOWN, W. Va.—The School of Music of the University of West Virginia, realizing the demand for supervisors of public school music, is adding a new department to its work in the form of a Supervisors' course. This will cover studies in harmony, education, practice teaching, piano, etc.

NEW HAVEN, Conn.—The Kalmathian club held the first meeting of the season on the afternoon of Oct. 3, at the home of Mrs. Clarence L. Clark, Mrs. Albert R. Brown was the chairman of the afternoon. The subject was folksongs, native and adopted, by Mrs. Brown and Mrs. Almond Wentworth.

HUNTINGTON, W. Va.—Aurora Leedom, after a summer of study in Boston, has returned to her posts as organist at Johnson Memorial Church and Ohef Sholem Temple. At the Temple, the Quartet, which Miss Leedom directs, includes Mrs. Lillian Warner, E. V. Townshend, and Mr. and Mrs. Hosford Plow.

NEW HAVEN, Conn.—The Pupils of Signor Leonardi were heard in recital in the Center Church recently. Those taking part were: F. Battiste, E. Gilmore, F. Voliero, Peggy Wartman, L. Antinora, A. Gambini, B. Pickus, E. A. Mickie, J. Galluzzi, C. A. Mears, I. I. Pickus, G. Ferguson, C. Gambini, C. L. Abbott.

BRIDGEPORT, Conn.—Herbert A. Strout, director of the Fairfield County Music School and leader of the People's Chorus, presented a varied musical program last Tuesday noon at the noonday mass meeting entertainment held in the cafeteria of the Bridgeport Brass Company. Mr. Strout, who, although blind, is a musician of marked ability, as tenor soloist, pianist and composer, sang and played to the delight of an audience of more than 200 men and women employees of the company.

SAN DIEGO, Cal.—Before an audience of several thousand Ellen Beach Yaw, coloratura soprano, recently appeared in concert in the Industrial Art building at the old Exposition grounds. The concert was given under the auspices of the Rotary Club and was in connection with the annual county fair.

WHEELING, W. Va.—Virginia Digby, a favorite soprano here, gave an interesting recital under the auspices of King's Daughters Society of St. Luke's Church. Her accompaniments were given by Mrs. Beatrice Seabright. The recital proved very successful, the proceeds being donated to the church Day Nursery.

SPRINGFIELD, Mass.—The first meeting of the season of the Chromatic Club, took place at the residence of Mrs. W. C. Hamilton on Oct. 1. The program was given by Mrs. Hamilton, Mrs. Howard A. King, Mrs. J. H. Wellin, Gladys Noble, Raymond McKenzie, Mrs. E. R. Hathaway, Mrs. W. R. Obrey, and Mrs. Leroy Cushman.

HUNTINGTON, W. Va.—Edwin Steckel, who is organist at the Presbyterian church, is planning a series of Sunday recitals. Miss Maegeorge, head of the piano department of Marshall College, announces heavy enrollments for the coming year. Two new instructors have been added in Miss St. Elmo Fox and Claire Ethel Davis.

SAN ANTONIO, Tex.—The Corpus Christi storm was responsible for a second concert by eight Victor Artists and Maclyn Arbuckle. The musicians who participated were Albert Campbell, Henry Burr and Billy Murray, tenors; Frank Croxton, bass; John Meyers, baritone; Fred Van Eps, banjo; Frank Banta, pianist; and Monroe Silver.

DETROIT, Mich.—Added to the roster of Detroit musicians are two organists, Miss Schaefer and Frank Quigley, who have recently come to this city. Miss Schaefer, hailing from New Jersey, has been engaged by the Unitarian Church while Mr. Quigley, coming from Vancouver, B. C., is now organist and choir director of the First Presbyterian Church.

NEWARK, Ohio.—The Newark High School announces three musical numbers to be given on their entertainment course during the winter. The first offering will be a concert by The Davies Light Opera Co., Nov. 18, the second number the Orpheus Four, Dec. 1, and the last, the Tchaikovsky String Quartet, which played here last season with gratifying success.

PORLTAND, Ore.—At a meeting of the Orpheus Male Chorus held recently, William Mansell Wilder was re-elected conductor; president, E. B. Hussey; vice-president, H. H. Berger; secretary, W. E. Mack; and treasurer, R. H. Bond; Board of directors: W. W. Davis, J. L. Brockman, S. A. Patterson, H. H. Berger, H. J. Maulbetsch, F. L. Brace, E. B. Hussey, R. H. Bond and W. E. Mack.

COLUMBUS, O.—Nina Dennis Beatley, organist of Eastwood Congregational Church, has gone to New York to play accompaniments for Mrs. Wayne B. Wheeler for records for the Columbia Graphophone Company. Mrs. Wheeler, soprano, a former Columbus soprano, is now soloist of Washington Heights Church, Washington, D. C. John Goodall, a Columbus violinist, who has for the past several years been one of the second violins of the Cincinnati Symphony Orchestra, has accepted a place in the first violin section of the Cleveland Symphony, Nicolai Sokoloff, conductor.

TROY, N. Y.—William L. Glover has resigned as accompanist for the Troy Vocal Society and has been succeeded by Townsend Heister of Albany. Rehearsals have begun for the first concert under the direction of James McLaughlin, Jr. Harriet F. Link, organist and choir director of the Second Baptist Church for many years has also resigned. A Teresa Maier, pianist, has been added to the faculty of the Emma Willard Conservatory of Music and Townsend Heister of Albany and Sara Sibley of Troy have been added to the piano department of the Troy Conservatory of Music.

SPRINGFIELD, Mass.—The High School Orchestra under the direction of Dorothy Readio, has started rehearsals for the season. The orchestra is composed of the following: Albert Van Deene, Benjamin Dubor, Constance Eagan, Antoinette Gannon, Margaret Cummings, Ernestine Deffner, Neva Harrington, James Blackmore, Edward Mahoney, Elias Kelsey, and Clarence Bag.

PORLTAND, ORE.—Morris Ail, young Russian baritone singer, who came to Portland two years ago, has been engaged as soloist for eighth special services by the congregation of Sharei Tabrah. At the holiday musical held by Congregation Ahavai Sholom, Jane Burns Albert, soprano; Kathryn Cryslerstret, contralto; J. Ross Fargo, tenor and George Tascheran, baritone, were the singers. Laura Fox organist.

ALBANY, N. Y.—Joseph Brudere, organist at the Catholic Cathedral at Harrisburg, Pa., has accepted the position of organist of the Cathedral of Immaculate Conception, Albany, to fill the vacancy caused by the death of Leander A. DuMouchel, who had served more than fifty years. F. J. Finegan, a pupil of DuMouchel, has been substituting during the past year. Mr. Brudere was organist at St. Joseph's Church at Cohoes, N. Y., many years ago, then served in a Canadian Church, then at Worcester, Mass., and was at Harrisburg several years.

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**Shattuck to Spend
"Sabbatical Year"
In the Old World**



Arthur Shattuck, Gifted American Pianist, Who Sailed for Europe Last Week

Following several active years of concertizing in America, Arthur Shattuck, the noted pianist, sailed for Europe on Oct. 4, going first to London. After a brief stay there he will go to Paris where he has a home which he has not visited since the outbreak of the Great War in 1914. Mr. Shattuck is taking a sort of sabbatical year and will spend the winter at his home in Paris. During the summer of 1919 he plans to go to Denmark, Norway and Sweden, returning here next season for another concert tour. On his return his tour will again be under the direction of Margaret Rice, who has handled his last four American tours with conspicuous success.

Louis Graveure To Open His Season At Aeolian Hall

Louis Graveure, baritone, will open his season with a New York recital in Aeolian Hall on the evening of Oct. 18, when he will again present an interesting and entirely new program. It will include songs arranged by Korby, songs by John H. Powell, Chausson, Franck, Chavagnat and a group by Dirk Fock, the Dutch composer, also a new song by Bryceson Trehearne. Mr. Trehearne will again assist as his accompanist.

Marvin Maazel Will Include American Works in Program

Marvin Maazel, pianist, who was heard in recital with marked success last season, is to give a concert at Aeolian Hall this season on Sunday afternoon, Nov. 2. On his program will appear a number of Copin études in the Godowsky versions. He will also play compositions by Rubin Goldmark and A. Walter Kramer.

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are clamoring for another big choral society. A recent meeting at the Chamber of Commerce resulted in the appointment of Mr. Gaines, Mrs. McMahon and Davis H. Morris as a committee to outline plans for the new organization.

The week of music opened Sunday night with a concert by Sotusa's Band, at the Hartman Theater. A crowded house greeted the band master, the soloists, Mary Baker, soprano, and Frank Simon, cornetist. Florence Hardeman, violin soloist played a Vieuxtemps' Concerto in charming fashion.

ELLA MAY SMITH.

**Extended Concert
Tour Planned For
Estelle Wentworth**



Estelle Wentworth at Her Home at Woodcliff Lake, N. J.; Standing with Her is Pietro de Biasi, Bassoon of the San Carlo Opera Company; Mrs. De Biasi is in the Automobile.

Estelle Wentworth, American soprano, is this year to be heard in a long list of concerts. On Nov. 5 she opens her season in Altoona, Pa., and will continue on tour with Jules Falk, the gifted violinist. The change from opera to concert is a marked one, but Miss Wentworth, despite her wide operatic experience, is also a recital singer of ability.

Last year she was a valuable principal in the Gallo San Carlo Opera Company and sang more than a hundred performances. She was heard in "Aida," "Trovatore," "Pagliacci," "Cavalleria," "Micaela in "Carmen," "Butterfly," "Bohème," "Giulietta in "Tales of Hoffmann," "Faust," "Jewels of the Madonna" and "The Secret of Suzanne." Miss Wentworth's operatic repertoire consists of between thirty-five and forty operas, which she sings in four languages, English, French, German and Italian.

Ingram Delights Sioux City

SIOUX CITY, Ia., Oct. 2.—Frances Ingram, contralto, appeared in recital before the members of the Woman's Club, Saturday afternoon. Miss Ingram is one of the most artistic contraltos yet heard here, and her program was thoroughly enjoyed. The accompaniments were played by Opal Bullard.

F. E. P.

Harold Land Sings at Masonic Banquet at Yonkers

Harold Land, baritone, was given a great ovation at a welcome home banquet at the Masonic Temple, Yonkers, N. Y., on the evening of Sept. 26. There were several notable speakers. After the speech by the mayor of Yonkers, Mr. Land, a member of the Rising Star Lodge of Masons, sang several well known songs. He was recalled several times, and compelled to give encores.

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SCHOLARSHIPS FOR SEATTLE STUDENTS

Cornish School Gives Out
Prizes—Symphony Forces
Prepare for Season

SEATTLE, Oct. 5.—The scholarships thus far announced in the competitions recently held at the Cornish School of Music declare Ernest Joskowsky, Joseph Meeker and Jack Perine to be the winners in the violin, voice, and piano departments. Francis J. Armstrong, head of the violin department of the school feels confident that the rich gifts of young Jaskowsky may be developed to the maturity of an authentic virtuosity.

John Spargur, conductor of the Seattle Symphony, is having trouble in securing effective instrumentalists in his wood-wind section, but asserts that he will have secured them by the time the opening rehearsal is announced.

Manager C. E. White reports promise of splendid cooperation at the hands of the civic and social bodies of Seattle to which he has been addressing pleas for material and moral support of the orchestra. The big Temple Choir of the Methodist Church, directed by Montgomery Lynch, has become a substantial guarantor. This is the first and biggest expression from ecclesiastical circles of approval of the orchestra's change from Sunday afternoon to Saturday evening as dates for the series of popular concerts.

George Rogovy, graduate of the Royal Conservatory at Petrograd and more recently cellist with Walter Damrosch in New York is a recent arrival in Seattle and has been engaged as soloist of the Strand Theater, a motion picture playhouse, that has begun a musical campaign recently, offering classical instead of "jazz" as its principal tonal fare. The management says that the improvement in the music under Director S. K. Wineland, violinist, has developed a gratifying improvement in box office receipts.

WALTER ANTHONY.

Josephine Dowler has returned from a two months' concert tour through the New England and Southern States.

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ARTHUR RUBINSTEIN EXTOLS THE MODERNS

Polish Virtuoso Finds Beethoven "Mediaeval" and Worships at Shrine of Stravinsky, Debussy, Ravel and Other Latter Day Apostles—Blasts the "Chopin Tradition"—Declines to Join the One-Composer Cult—"Thirty Years Old and Perfectly Happy"

"THIRTY years old, and perfectly happy," Arthur Rubinstein described himself to the writer recently, and he looked it. Happy, that is; he looks much younger than the three decades he claims to have lived. The place was the Biltmore Hotel, and the occasion, after-lunch coffee in the big tearoom. The pianist had just returned from Mexico and was passing through our beautiful little city *en route* to London.

One does not wonder, on meeting the Polish artist, and hearing him talk, that the critics last season described him as "the whirlwind among pianists." He gives one the impression of being caught in a whirlwind of vitality. His brown eyes glow as he talks; his face, clear-cut of feature, talks too; his curly mop of hair seems to stand on end with his effervescent energy. The most boyishly-nice smile imaginable adds, now and again to the general effect of quickness and of a leaping flame.

"Please do not let anyone tell you unkind things about Mexico," he implored, in his excellently-pronounced, occasionally quaintly-expressed English. Mr. Rubinstein speaks nine languages, he says; and if none of them are any worse than his English, he ought to be able to qualify for a diplomatic post. "The Mexican has been so long represented as a sort of a stage villain; in the pictures he is always the 'bad man'; and yet, I found them such a delightful, kind, enthusiastic people, especially thrilled with music, that I never want to hear them spoken badly of again. I gave twenty-six concerts in one place; I was there four months; and I learned much that was very interesting about the people. They love music passionately; they will bring their little children and stand in line for hours in order to hear some."

His Joyous Outlook

He has a most joyous, most optimistic outlook on life, this countryman of the sad Pole Chopin. Just as we were talking of the difficulty, or rather the necessity (for difficulty is a word of which he apparently refuses to acknowledge the existence) of varying programs sufficiently when one gives twenty-six concerts in somewhat rapid succession, an attendant dropped a tray of spoons with a frightful clatter. One looked for the highly-strung artistic type to go literally up in air; but Mr. Rubinstein, instead, laughed a boy's laugh of utter delight.

"Did you see that tray drop?" he demanded, charmed. "It was just like in vaudeville; you know? The man comes on and then he drops everything hard!"

"You like vaudeville?"

"I like everything. Everything good, that is. I am all for joy and love and things beautiful."

It was then that he made the remark quoted above as to his years and tapped the shining wood of the table hastily. We both laughed.

"I insist I am happy," he said. "My life has been like a bank deposit of happiness, to be added to right along. Now I have a big deposit. I can live on my capital if sorrow should come; and I do not think I would have any right at all to complain if it did. And I do not know but that all experiences can add to one's joy, even sorrow. Everybody has a right to some troubles and if they come—why, we are just only like tiny flies in the scheme of life. Why should one little fly demand to be happier than the rest? The days go by; and nobody matters," he added quaintly.

"You know," he said presently, "one must take a thing always as one feels it

one's self; not as others tell you to feel it. When I was quite young, I had little busts of Beethoven and Mozart on my piano. They were my gods of music. I thought they could do nothing that was unbautiful. Why, one-half of Beethoven's sonatas are—well, they bore me stiff," he offered with a laugh and a sudden relaxation from the dignity of his language. "Out of fifty-two sonatas, why shouldn't some do that? But I had been taught to revere what he and Mozart wrote, just because they wrote it. But very soon I went on my travels as a young boy, and by degrees my viewpoint changed. I have lived in so many different cities; in Berlin, Rome, Vienna, Paris, Moscow. I had the Jewish capacity to adapt myself to any place, and I felt in each city in very short time as though I had been born there. Just now," he smiled, "I am really Mexican."

"I refuse to specialize in any one master," he went on. "More especially one of the type that I call epochal. I hate the idea that Brahms is a composer who must be held sacred, like Beethoven. Now as to the Chopin tradition, so called; why, it is all wrong. I know the critics were horrified, some of them, at the way I played Chopin, but that doesn't trouble me. They will come around to my way of thinking; Lemberg and Cracow did, and New York will too. You see, Chopin never had the physical strength to teach men. His pupils were mostly hysterical women. So he had no great pupils such as d'Albert and von Bulow were to Liszt, for instance. Consequently, at first, the impression went out that he was a sort of apostle of delicacy, daintiness, degeneration. The magnificent, virile quality of mind that was hidden away in Chopin, outwardly the weak, sickly, spoiled child-darling of great ladies, can be found in his music, but only by such as have some of those qualities; and some of the Polish sadness, which is so very far removed from weakness, however. I sometimes think that only a Pole can really play Chopin."

A View of Paderewski

"Paderewski, for example?"

"He is the diplomat born, Paderewski. He has the most extraordinary gift of creating a personal as well as a musical atmosphere; it is marvellous how he understands the human mind, the human soul. He can literally play on both. Ten years ago, I said to some friends that this man would some day become a great statesman, and they laughed; but now they see. Yet I cannot understand how he can close his piano as they say he has done for good. I could not. I might make such a vow, but if I shut my piano's lid down forever today, I'd open it tomorrow!"

Again we both laughed.

"But when I go to hear a pianist," he resumed, "I put myself entirely out of my own mind. You must lose your own point of view utterly if you are a pianist hearing another play; otherwise you are only somebody terribly out of place, and you enjoy nothing. You would want to be doing it yourself, whatever it was. For instance, I enjoyed so much hearing Busoni play; and yet I suppose there is not a player alive whose style is more totally different from mine; his type of mind, the way he works out his musical thought, his whole temperament is absolutely different. But when I heard him, I put my own ideas completely out of the way and felt with his feeling."

"You care much for the modern composers, do you not?" he was asked.

Wants No Epochal Composers

"Stravinsky, Debussy, Ravel and other moderns have influenced me a great deal,"



Arthur Rubinstein, Brilliant Polish Pianist

he answered. Stravinsky attracts me because he lost that stupid sense of importance of epochs; he is the property of all time; and so it should be. A thousand years from now, Music will be just as great as it is now. Stravinsky, it is true, writes in the Russian idiom, but his ideas are world ideas."

"I shall be glad now to go to Europe for a while," Mr. Rubinstein said, referring to his approaching journey. "In London, I expect to meet that wonderful friend of mine, Joseph Conrad, who, born a Pole, still is one of the greatest masters of Eng-

lish alive. I am tremendously proud of him."

"And he of his fellow-countryman, perhaps?"

He shook his head, smiling.

"A mere pianist, what is he beside Conrad? But still, I do not want to deride my instrument. When violinists and singers scoff at the piano, it amuses me. To me, it is the greatest instrument of them all; the most complete, the one able to produce the most varyingly wonderful effects."

CLARE PEELER.

INSURGENTS RISE IN RANKS OF THE MOZART SOCIETY

New York Euphony Society Formed by Dissatisfied Members of Musical Society

The dissonance that has come to life through striking organizations in various parts of the world has apparently spread to the social musical organizations of New York. The New York Euphony Society is the latest "insurgent" to strike out from the parent body into a musical life of its own. Officers of the new organization and a portion of its membership come from the Mozart Society of which Mrs. Noble McConnell is president.

The Euphony Society is headed by Mrs. James J. Gormley of Brooklyn. It will give its first concert at the Waldorf on Nov. 21, when Mme. Galli-Curci will ap-

pear. Other soloists announced for the course are Mme. Frances Alda in February and John McCormack in April. Mrs. Gormley denied herself to interviews when she was asked to make a statement on the reason for her withdrawal from the Mozart Society.

Mrs. McConnell, also, declined to make any comment, beyond her belief that New York could not have too many musical clubs. "I am conscious of no inharmony," she said. "Mozart never was more prosperous. We have 600 members and our roster shows fewer resignations this year than any other. I have the office of my club here in my suite. We are in negotiation with Mischa Elman and other artists. I don't care to say more."

Madame Ruano Bogislav (Mrs. Riccardo Martin), will appear in a series of costume recitals in New York this season featuring a new group of Gypsy songs. This recital is to be followed by an appearance in London.

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